

# Public Demand For All-Sound Makes New Policy

Make Sure Your  
Staff Reads ALL of  
Publix Opinion

# Publix



The Official Voice of Publix

# Opinion

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No. 51

## F & M CIRCUIT, OUR NEWEST PARTNER

### PUBLIX GETS THEATRE REPRESENTATION IN MID-WEST TERRITORY

Announcement has been officially made by Mr. Katz that negotiations are completed whereby the circuit of Fitzpatrick & McElroy theatres in Illinois and Indiana joins in partnership with Publix.

With the addition of these theatres, Publix not only gets adequate theater representation in this important section of the country, but it obtains added strength of one of the most noted theatre organizations in the industry.

Mr. Kenneth S. Fitzpatrick, and Mr. Blair McElroy, both of whom are comparatively young men, are pioneers in show business and have originated and brought to successful completion many of the policies and methods upon which successful show business is now based.

Their theatres have always been exceptionally well operated and accorded high esteem in the communities where they are located. The personnel of the Fitzpatrick & McElroy chain is made up of high-pressure thinkers and doers who will be a welcome addition to the Publix fold.

Publix becomes an owner in the Fitzpatrick - McElroy, a corporation formed to operate the following theatres and others in the territory for which negotiations have not as yet been completed:

Tivoli Theatre, Richmond, Ind.; Rivoli, Strand and Star theatres, Muncie, Ind.; Tivoli, Garland and Willard Theatres, Michigan City, and theatres in Hammond and Chicago Heights, Illinois.

Publix is in charge of all negotiations with Messrs. Fitzpatrick and McElroy continuing active in the business.

### EDITORS USE SCREEN - TALK BY MR. KATZ

The talking-trailer by Mr. Katz, reproduced in print on another page of this issue, has been seized by editorial writers in a number of cities, and made the basis for editorial discussion of a highly optimistic nature.

In every case, the editorials came unsolicited. In the next issue, Publix Opinion will reproduce some of these. In the meantime, there is nothing to prevent every advertising manager from taking a copy of the speech, and presenting it to editorial writers, along with any additional information possible. The sensational advance of the talking screen is of vital importance to the life of every community, and any editorial writer will see in the facts ample material for discussion that is bound to benefit your box office.

### STUDIOS EAGER TO HELP PUBLIX SELL ALL SHOWS

Any idea for the selling or exploitation of talking pictures that any Publix manager can think of that will help accustom the public to the new order of showbusiness, will find ready response and co-operation from Paramount studios, according to Mr. Katz.

"During my recent visit to the studios, I was assured by Mr. B. P. Schulberg, Mr. Al Kaufman, and Arch Reeve that anything Publix wants that can be done by them, will be done.

"So if anyone has any ideas as to the type of shorts, or features that are desirable, let them forward the idea to me through proper channels and it will be put into work. The studios realize and appreciate the showmanship and sincerity which Publix is putting into the public presentation of their efforts, and they're happy to do everything they can to help us."

#### NEW SOUND THEATRE

W. J. Lytle, who is associated with Publix in San Antonio, is going to build a million and a half dollar sound theatre. This theatre will have no curtain loft or stage and the walls will be especially constructed for sound purposes, making it possible for every bit of sound to be retained in the theatre. The theatre is to be completed before January 1, 1930, and will be the only theatre of its kind in the United States.

## MR. KATZ SAYS IT!

Discussing probable future developments, Mr. Katz recently declared to his Home Office Executive Cabinet that ingenuity, resourcefulness, and energy will now be found to count more for the individual, than at any other time in the history of show business. "The old book of show business is closed. A new one is open. Your knowledge of the past will help you read the new book—but the new story is vastly more interesting, and different."

"In this business, you deal mostly in averages. Squeeze just a little harder and get just a little more out of your average possibilities, and then your sure-fire mortgage-lifters will mean more to you at the end of each fiscal year. Find something in the average show that lifts it up and makes it just a bit more attractive and saleable to the public."

"I read some copy that Eddie Hitchcock in Seattle wrote for his theatre. He must have gone

### COMING!! GET 'EM H-O-T!!

Here are some of the BIG attractions you'll soon get. They've been screened at the home office, and previewed by Messrs. Katz, Dembow, Chatkin, Schneider, Feld, Fitzgibbons, Botsford, and others. The verdict of "box-office pushover" was unanimous on each. Those pictures which already opened got unanimous praise from newspaper reviewers, too.

**RONALD COLMAN** in "BULLDOG DRUMMOND"  
Speculators were getting \$4.40 per ticket opening week.

**"ALIBI"**  
Publix Opinion told you about this one last issue. It's made two new talkie-stars: Chester Morris and Regis Toomey.

**"TRIAL OF MARY DUGAN"**  
Norma Shearer's first talkie; it beat "Singing Fool" in two Publix towns, for grosses.

**"THE DESERT SONG"**  
Exactly as it was on the stage when it thrilled Broadway for two years. Positively a sensational film, and a box-office crusher.

**GEORGE BANCROFT** in "THUNDERBOLT"  
It will make "Underworld" look like a weak short-subject, declare your Home Office friends.

**"SHOW BOAT"**  
Ziegfeld's tuneful musical sensation, superbly cast, with more drama and more entertainment than the stage could give. "Shorts" of Helen Morgan, Ziegfeld, and others precede the dramatic story.

**"INNOCENTS OF PARIS"**  
Rocking the \$2.50 Criterion theatre with gales of approval in its third week.

Tell your patrons you've got these BIG ONES coming!! Advance trailers, posters, and newspaper publicity started now will tease the interest in to hot box-office flame by the time your play date comes.

home, closed his eyes, and concentrated for hours, for he turned out a beautiful and effective story for the ads and trailers used to sell the new all-sound policy."

"Sell a tremendous show instead of just a picture. Show all the values you have to offer. Some-one will write an appeal someday that will do the work, and it will say in effect: 'We didn't blame you in the old days of silent pictures, for missing a show now and then, BUT you'll be sorry NOW if you don't come EVERY week! When your neighbors tell you about the marvelous entertainment you missed, you'll wish you had been here too!'"

"I have in mind a series of talking trailers, made by a handsome young juvenile actor—someone like Chester Morris—who will be the 'representative' of each Publix theatre on (Continued on Page 3)

### ALL-SOUND-FILM SHOWS TO REPLACE VAUDEVILLE IN MOST PUBLIX THEATRES

Straight all-sound shows in every Publix theatre except those now playing the stage-band units, will be the policy adopted by May 18, as a result of the enormous success of the all-sound policy wherever it has been tried.

### SEE PAGES 6, 7, 8 FOR NEW-ERA SHOCKER

In this issue of PUBLIX OPINION three inside pages are devoted to the campaign

executed by Great States-Publix Circuit in Illinois for their "Blue Ribbon Month" which was launched in response to Mr. Katz's recent statement in PUBLIX OPINION that the new era of entertainment is here. The Great States - Publix campaign, planned by Jules Rubens, Arthur Mayer, Madeline Woods, in the Great States headquarters in Chicago, was successfully executed thru the whole hearted co-operation and enthusiasm of every theatre manager in the chain, aided by his staff. The box-office results during the first two weeks are tremendous, but, according to Mr. Katz, the most valuable result is that the entire state of Illinois has been awakened to the new entertainment and its possibilities.

"A big job has been accomplished by Great States," declared Mr. Katz, when the Editor of Publix Opinion showed him the effort that had been made. "Aside from the value that team-work brings in terms of organizational good fellowship, this job has sold the new perfected sound-picture idea in an expert, showmanlike manner. It has provided a yardstick for other circuits and divisions to follow."

This announcement made by Mr. Katz to PUBLIX OPINION last week does not come as a surprise to those in the home office who have examined the weekly box-office reports from many theatres operating all-sound shows.

"The success of the all-sound show as against the policy of pictures and mediocre vaudeville, is beyond question," declared Mr. Katz. "The public in every city has welcomed the change so enthusiastically that there is nothing else for us to do. That the policy is ideal is seen in the fact that the new plan is more profitable, and at the same time the public is better pleased."

"Where theatre managers and advertising managers have shown a real appreciation of the new era in show business, and have seized every possibility and sold it to the public intelligently and enthusiastically, the results at the box office have been greatly improved. Even where this has not been done as well as it might, there has been improvement, showing that the public prefers this new form of entertainment."

"We are taking out the unit shows in Omaha and Des Moines on May 10, and are abandoning the vaudeville policy in Waterloo and Cedar Rapids on May 18. With Birmingham and Atlanta already on May 18 all of our remaining houses, except those playing the stage-unit shows, will present 100-per cent film shows."

### INGENUITY IS SHOWMAN'S BIG ASSET

Discussing the importance of managerial showmanship, displayed in the presentation and planning of programs, Mr. Katz at a recent meeting with his Executive Cabinet told of the methods used by A. J. Balaban, head of the Stage Production Department for Balaban & Katz-Publix since the inception of that firm.

"Abe Balaban is unquestionably, to my mind, the most creative and expert vaudeville and stage executive I have ever known. Away back in 1909, in the days of the 10c-theatre, Mr. Balaban had the knack of getting up programs from obscure and mediocre talent, which he so embellished and built up that each performer looked and was, in effect, a powerful headliner. He maintained that policy for many years, and was enabled to profitably satisfy both the demands of his operating costs, and those of the public."

"Another genius was Al Hayman of the old Kedzie theatre in Chicago, whose talent for booking was so great that he was given a (Continued on Page 3)



## NEW NON-SYNC RELEASES SURE-FIRE!

Many sure-fire popular numbers, vocally and instrumentally rendered by carefully selected artists, accompanied by attractive specially tinted slides, are included in the schedule of non-sync novelties released for the month of May by Boris Morros, General Music Director for Publix Theatres.

The complete schedule is as follows:

### WEEK OF APRIL 29th

**Non-Sync Special Presentation for Mothers' Day:**—"OLD FASHIONED L A D Y"—(with Special Tinted Slides)—An appropriate number for Mothers' Day—Sung by Tommy Weir. Approximate Time: 3 Min. 20 Sec. Cost of Slides and Record: \$0.45.

**Non-Sync Organ Novelty:**—"PRECIOUS LITTLE THING CALLED LOVE"—(with special tinted slides)—Played by Jesse Crawford. Approximate Time: 3 Min. 15 Sec. Cost of Slides and Record: \$0.45.

**Non-Sync Vocal Novelty:**—"LOVER COME BACK TO ME"—(with Special Tinted Slides)—Sung by Rudy Vallee. Approximate Time: 3 Min. 20 Sec. Cost of Slides and Record: \$0.45.

### WEEK OF MAY 6th

**Non-Sync Operatic Presentation:**—"BARCAROLLE" from "TALES OF HOFFMAN"—(with Special Illustrated slides)—Sung by Boris Tibbet. Approximate Time: 3 Min. 30 Sec. Approx. Cost for Slides and Record: \$5.00.

**Non-Sync Vocal Novelty:**—"DEEP NIGHT"—(with Special Tinted Slides)—Sung by Ruth Etting. Approx. Time: 3 Min. 15 Sec. Cost of Slides and Record: \$0.45.

**Non-Sync Vocal Novelty:**—"YOU'RE JUST A MEMORY"—(with Special Tinted Slides)—Approximate Time: 3 Min. 20 Sec. Cost of Slides and Record: \$0.45.

### WEEK OF MAY 13th

**Non-Sync Operatic Presentation:**—"TO A WILD ROSE"—By Edward Mac Dowell—(with Special Illustrated slides). Approximate Time: 2 Min. 30 Sec. Approx. Cost of Slides and Record: \$4.00.

**Non-Sync Organ Novelty:**—"A JESSE CRAWFORD RECORD"—(with Special Tinted Slides)—Number depends on release date of Record. Approximate Time: 3 Min. 20 Sec. Cost of Slides and Record: \$0.45.

**Non-Sync Vocal Novelty:**—"SWEETHEART OF ALL MY DREAMS"—Sung by Rudy Vallee—(with special tinted slides)—Approximate Time: 3 Min. 25 Sec. Cost of Slides and Record: \$0.45.

### WEEK OF MAY 20th

**Non-Sync Operatic Presentation:**—"AN APPROPRIATE PRESENTATION FOR DECORATION DAY"—(with Illustrated Slides). Approx. Time: 5 Min. Approx. Cost of Slides and Record: \$4.00.

**Non-Sync Vocal Novelty:**—"GLAD RAG DOLL"—Sung by Ruth Etting—(with Special Tinted Slides). Approximate Time: 3 Min. 20 Sec. Cost of Slides and Record: \$0.45.

**Non-Sync Vocal Novelty:**—"SOME SWEET DAY"—(with Special Tinted Slides)—Approximate Time: 3 Min. 15 Sec. Cost of Slides and Record: \$0.45.

### WEEK OF MAY 27th

**Non-Sync Operatic Presentation:**—"MOMENT MUSICAL"—(with Special Illustrated Slides)—By Schubert. Played by Philadelphia Symphony Orchestra. Approx. Time: 3 Min. 10 Sec. Approx. Cost of Slides and Record: \$4.00.

**Non-Sync Organ Novelty:**—"A JESSE CRAWFORD RECORD"—(with Special Tinted Slides)—Number depends on release of Record. Approximate Time: 3 Min. 10 Sec. Cost of Slides and Record: \$0.45.

**Non-Sync Vocal Novelty:**—"DANCE OF THE PAPER DOLLS"—(with Special Tinted Slides). Approximate Time: 3 Min. 20 Sec. Cost of Slides and Record: \$0.45.

The Music Department will Also Release Several Theme Songs—Numbers and Release Dates Depending upon Bookings.

## A TIP!

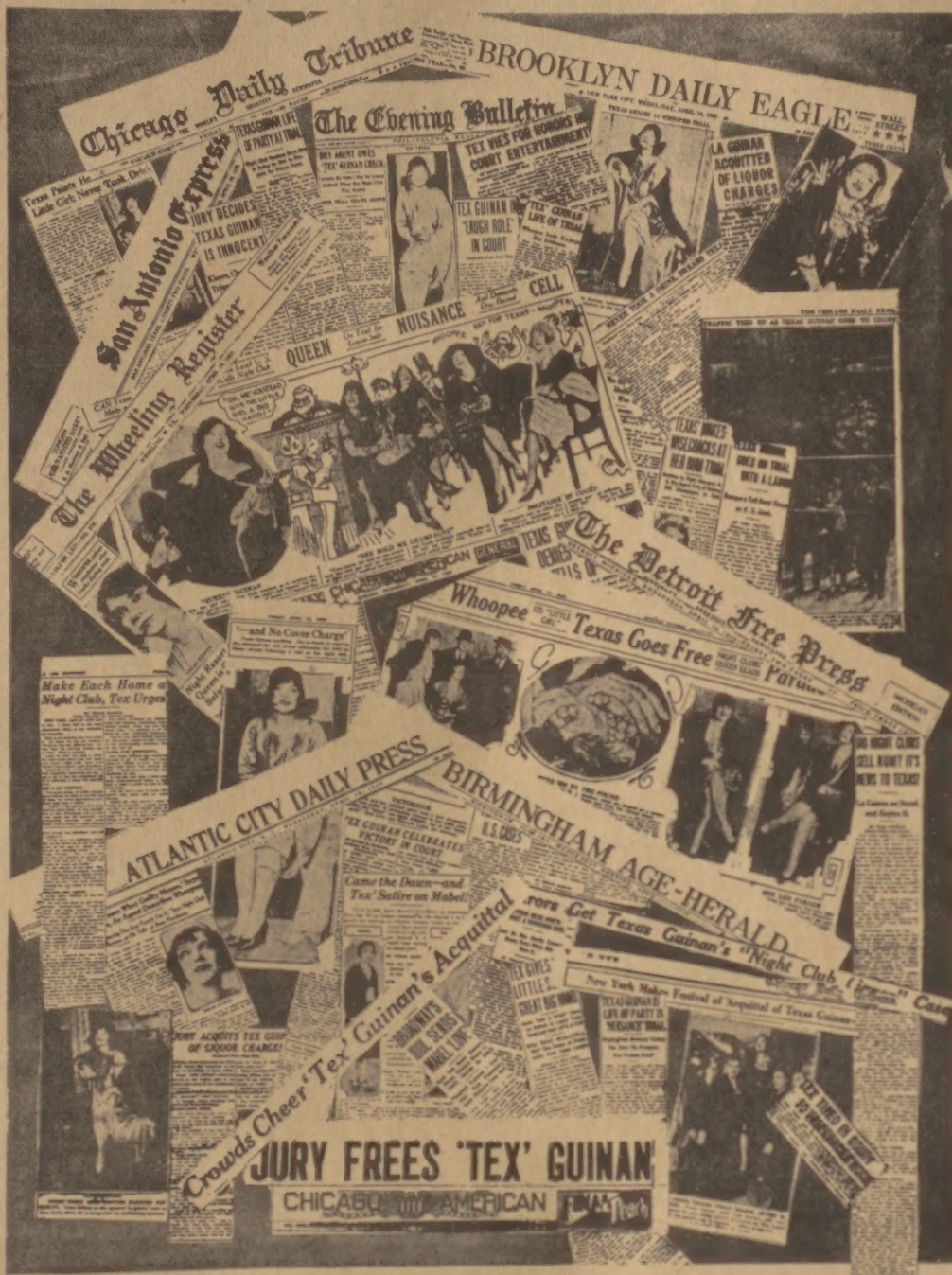
Here is a thought that would make a good institutional paragraph in your newspaper ads, and also for a one-frame institutional screen trailer.

The most remote seat in the theatre, becomes a closeup, intimate place of advantageous sight and audibility now that the living screen is perfected. Never before has it been possible for musicians, artists, and actors to give the audience so MUCH of themselves and their art. That's another reason why the stage has moved to the screen.

## EXPLOITING NEWS FOR THEATRE PROFITS!

Madeline Woods, clever director of publicity for Publix-Great States Theatres, harnesses the news of the day to the job of selling tickets for her theatres. Miss Woods gathered together all the clippings she could get on the recent prosecution of Texas Guinan, made a photostat of them and mounted the prints on cards bearing the legend: "The Most Talked of Woman in the World—Hear Her and See Her in 'The Queen of the Night Clubs.'" A card was provided for each house playing that picture and it helped considerably to boost the gross for that house when the picture was shown.

Managers desiring a print of this photostat in one sheet size may obtain it by writing to Sam Palmer, Room 802, Paramount Bldg., New York.



## MUSIC NOTES

Phil Lampkin, former leader at the Seattle Theatre, Seattle, opened at Shea's Buffalo Theatre on Friday, May 10th, replacing Lou Forbes.

Henry Murtagh, feature organist at the Brooklyn-Paramount, opened as feature organist at Shea's Buffalo, Friday May 3rd, replacing Julia Dawn.

Julia Dawn, formerly feature organist at Shea's Buffalo, terminated her engagement there on Friday, May 3rd, and opened as organist at the Century Theatre, Buffalo, Saturday, May 4th.

Henry Busse, formerly musical director at the State Theatre, Minneapolis, began an engagement as musical director at the Olympia Theatre, New Haven, Thursday, May 2nd. His opening overture was "LIVING MASTERS."

Guy Harrison, former assistant conductor of the Eastman Theatre Symphony Orchestra, and

more recently of the home office, became musical director at the Metropolitan Theatre, Boston, beginning Friday, May 3rd. He opened his engagement with the overture entitled "CHANSON RUSSE," as presented at the Paramount, New York.

Bob West, former feature organist at the Denver Theatre, replaced Henry Murtagh as feature organist at the Brooklyn-Paramount beginning Saturday, May 4th.

Herbie Koch, former organist at the Riviera Theatre, Omaha, has replaced Bob West at the Denver Theatre, Denver. Koch opened April 25th.

Merle Clark, opened as feature organist at the Toledo-Paramount on Friday, May 10th, replacing Roy Myers.

Gene Sheldon, was appointed stage band leader at the Minnesota Theatre, Minneapolis, beginning

## 'CLOSE HARMONY' BREAKS RECORD AT RIALTO

Living up to the enthusiastic expectations of all Publix and Paramount executives who had previewed the picture, "Close Harmony," rollicking, sparkling, Paramount, Buddy Rogers-Nancy Carroll super-hit, lined blasé New Yorkers three deep along Broadway when the picture opened at the Rialto Theatre and broke the theatre's midnight record by nearly \$250.

The previous high record for midnight shows was broken by "The Wolf of Wall Street," when it played at the Rialto recently. It was thought at the time that a final peak had definitely been established until "Close Harmony" came along and knocked the record sky high.

ning Saturday, May 4th, for an indefinite period.

Don Galvan opens as stage band leader at the Texas Theatre, San Antonio, on May 18th, replacing Lindy Coons, present leader, who will be transferred to Rochester as a singer in the band.

## BIGGER GROSS WITH FRIDAY OPENINGS

Three big box office days instead of one, with its corresponding tripled amount of word of mouth advertising, are the main advantages of the day openings recently inaugurated in many of our theatres, according to William Saal, Director of Booking and Film Buying for Publix Theatres.

"Three years ago," said Saal, "ninety percent of the pictures had Sunday openings. This arrangement, the manager enjoyed only one office day a week, inasmuch as Monday is proverbially a slow day and his Saturday business was diminished by the fact that it was the last day of the week. Furthermore, the manager suffered, particularly in out of town, because only the comparatively few people who saw the show on one day (Sunday) advertised his picture for him."

"When the change was made to a Saturday opening, the immediate advantage was that the manager had two good Saturday and Sunday, a double amount of word of mouth advertising in the out of town communities. However, it usually became apparent that a number of people in town staying away from the theatre those two days because of great crowds, contributed in part, by the out of town trade."

"The Friday opening does with that evil. It gives the in town an opportunity to see the picture, without discomforts of crowds and normal increase of business, accompanies an opening, as the manager of a big box day on Friday. On Saturday, Sunday, he has his usual business. In addition to this, the three days of crowded houses, sufficient word of mouth advertising to provide good business for the balance of the week."

## NOW YOU GET LOCAL-TALKING TRAILERS

Completion of Paramount's new talking-film plant in the Times Square district, New York (a few blocks from the Paramount Building) will enable Publix theatres managers to the benefit of special trailers, and spot-attractions not able to their opposition.

The newsreel studio was available for the use of Publix on certain days, when under supervision of Boris Morros, of the musical department, musical shorts will be made so our Publix stage producers do special stunt-films for the theatres. In addition, Y. Editor has been designated special trailer copy for the talking-films, and these will be made for institutional use, such as freezing plants, hotel ideas, matinee bargain prices, a host of other ideas.

Any Publix Advertising Manager or House Manager who has any idea whatever, that he can use in his theatre, or that he has circuit-value, should submit, in post haste, to A. M. Bots, who will arrange for its production. Credit for same will be acknowledged in Publix Op-



# SCREEN NOT STAGE, SELLS BEST

Keen is public interest in the talking pictures, according to John Feld, Divisional Director of Theatre Management, that on two occasions where famous stage stars appeared on Broadway in person, following the presentation of pictures in which they starred, the audience reaction indicated that the greatest interest was in their articulate-screen personality, rather than in their personal appearance. After having become accustomed to the intimacy of the picture-sized figure and voice of the stars, which the camera-clothesup is possible," said Mr. Feld, "audiences seemed to feel that stars in person were diminished by comparison. This should be an indication of the advantages talking pictures have over the acting stage."

## THEATRE NOTES

Effective Friday, April 26th, Eastman Theatre, Rochester, augmented Friday openings.

The Empire, New Bedford was closed April 5th and will only be opened Saturdays and Sundays.

All matters referring to theatre operation are to be referred to Mrs. Simms, manager of the Empire Theatre, New Haven, Conn.

Effective Friday, April 26th, Melba Theatre, Dallas, changed to Friday instead of Saturday.

Effective Friday, April 26th, Strand, Duluth, changed shows to Saturday instead of Saturday.

Effective May 5th, the Rialto Theatre, Lowell, Mass., opened with a sound.

With the discontinuance of vaudeville, effective Sunday, May 5th, Olympia Theatre, Lynn, Mass., go to a double feature policy.

Vaudeville was eliminated at 27th at the Palace Theatre, Newburgh, Mass. On Sunday, April 28th, this house inaugurated straight picture policy.

Sound opened at the Strand Theatre, Gloucester, Mass., April 5th. Effective June 1st this house will go to a Saturday opening.

Effective May 6th, the Strand Theatre, Somerville, Mass., opened with a sound.

Effective May 12th, with the discontinuance of vaudeville the Strand Theatre, Salem, Mass., will go to a double feature policy.

# HEVALIER A RIOT AT THE CRITERION

With the first syllable uttered Maurice Chevalier, in "Innocence of Paris," the famous idol of France had the supercilious night audience at the Criterion theatre, New York, made of brilliant society and theatre eating out of his hand. The tremendous hit made by the star in the picture more than came to the sanguinary expectations of Paramount and Publix executives.

Chevalier's sunny and spontaneous personality, his contagious smile, songs, and the many human touches of dialogue and story went like a million dollars. The enthusiastic response of the first night was capped by the review on the following day, all of which agreed that in Maurice Chevalier a definite new and great personality has been added to the screen.

## MR. KATZ SAYS IT

(Continued from Page 1)

the screen. He'll talk about the cooling plant, or any other institutional idea the managers may want."

"Now, more than ever, the public can tell the makers of movies, what they want. Any theatre manager, with ideas of policy, or types of story or star, can forward his ideas to me through his district manager, and if practical, we'll give them to the producers. The producers recognize the value our theatres have for them as a source of sure-fire advance information, and they're eager to get the benefit of any information we can give them. Of course, any help we can be to the producers, is direct help to our own jobs and box offices."

"The parade of Publix progress, and progress in the industry generally, is moving too rapidly for careless operations of any phase of this business. Unless you can get yourself in the frame of mind that makes every detail important, you haven't a chance to keep up."

"With talking-film now available to nearly every theatre, the thing that Publix can best do, is to distinguish itself by its showmanship in program planning, and in expertness of

operation and selling. Other theatres will have fine product, too. We, however, must maintain that difference between other theatres and our own that exists between a box of candy that comes from Sherry's, and one from the ordinary run of candy stores. The candy ingredients may be basically the same, but you want the Sherry product because it has the most attractiveness."

"I hope all of us will dig our noses into everything in this business, and raise a commotion until we automatically maintain that expertness and showmanship that public must have. 'Pretty Good' is not good enough for Publix. 'Perfection' is what we must have for leadership and equitable return on the huge investment of which our jobs make us the custodians."

"There will be showmen who will assume the attitude: 'Well, we've got our whole show in a can now, so we can sit back on our easy chair, and take it easy. THAT ATTITUDE IS GOING TO COST JOBS. These shows must be treated like they were personal appearances of the stars, in flesh and blood. If Shaw and Lee at \$1000 per week came to a little town, the

## INGENUITY IS SHOWMAN'S BIG ASSET

(Continued from Page 1)

share in the ownership of that theatre. He took nothing for granted, and made every act change or improve to meet the high standard he had set for the theatre. As a result, competition of higher priced acts in nearby theatres meant nothing to the Kedzie, which for years was known far and wide as the most successful vaudeville theatre in America.

"Both of these men made ingenuity of presentation a part of everything they did, and as a result, were highly successful. The ingenious, resourceful mind is one that is constantly interested in creating and developing new ideas, and the future of our business offers bright prospects for as many minds of such capabilities as we can develop or discover."

manager would lie awake nights, figuring out schemes to promote the public interest to a point where the \$1,000 would come back with a profit. It's got to be done in the case of talking films, too. Everything is just as great a novelty as you yourself make it."

## 'EXTRA! EXTRA!' GAG STARTLED STREATOR

The "Plumb," "Majestic" and "Lyric" theatres in Streator, Ill., in the Great States-Publix Group felt the urge of "BLUE RIBBON MONTH." One of the stunts included an over-print of the evening edition of the Streator Times-Press, and its distribution by special news-boys. The newspaper not only permitted the stunt, but actually printed it. The overprint is in red, of course. G. T. Gallagher and his staff handled the campaign.

### STREATOR DAILY TIMES-PRESS

# EXTRA!

## 1000 MADE CRUMBLES

### MISSISSIPPI IS NOW HIGHEST IN ITS HISTORY

# THE TERROR

## IS IN TOWN

### Hundreds Laugh-Themselves to Death

## Miss this Greatest of All Mysteries

### 100% ALL TALKING!

# PLUMB THEATRE NOW!

#### REPARATION COMMITTEE HAS SHORT SESSION

The House today held a short session on the reparations bill.

#### WILL DEMAND PROMPTMENTS OF CROWD CONDUCT

The police today issued a warning to the crowd.

#### HOUSE REPEALS STATE PROHIBITION ENFORCEMENT ACT

The House today passed a bill to repeal the act.

#### IS WITNESSES SUBPOENAED IN DE KING CASE

The court today subpoenaed witnesses in the case.

#### DEMOCRAT TO BE SPEAKER OF HOUSE TOMORROW

The Democrat will be speaker tomorrow.

#### HOUSE REPEALS STATE PROHIBITION ENFORCEMENT ACT

The House today passed a bill to repeal the act.

## COOL-'EM-OFF TRAILER-COPY FOR NOW!

Write to A. M. Botsford, Home Office, for a print of the following trailer with or without scenes indicated, and it will be sent you at cost pro-rated over a large number of theatres. You can make it as short as 1½ minutes by running only the type-frames, or using it all, which runs 3 minutes. Set it to music of sleighbells, etc., and plant it in your newsreel. Run it every week or so.

### COOL!! REFRESHING!!

Relaxation With Recreation!!

"The refreshing effect of a 2-hour vacation in THIS theatre *lingers* on for days and days!"

Your friends say it! You've probably said it, too!!

(Insert: 25-foot scene of sail-boats)

We've tried to make this theatre your local VACATION-SPOT. For those refreshing 2-hours you NEED EVERY week, we've made this theatre the equivalent of seashore—mountains—lakes—or country club!

(Insert: 25-foot shot of mountain-tops)

Mammoth engines and intricate systems of controlled air-distribution, representing the genius of modern engineering science—and huge money outlay—make this possible.

The air you breathe HERE is washed, dried, and tempered to the healthful degrees prescribed by medical authority.

The "Used" air is constantly being expelled. It is replaced continuously by a fresh new and dry supply.

(insert 25-foot short shot bathing-beach)  
(use this frame only if it fits your town)

THIS is the ONLY theatre in this city that has controlled-air weather-making machinery to do so much for your health and happiness!!

### SPEND A TWO-HOUR VACATION HERE EVERY WEEK!

Bring your family! Physicians recommend the healthful benefits of our controlled-air system.

Relax, and Be Refreshed While The LivingScreen Transports You To Complete, Restful Enjoyment!

### NOVEL NEWSPAPER TIE-UP

One of Manager E. E. Whitaker's best stunts in publicizing Richard Dix and Helen Kane in "Nothing But the Truth" playing at the Publix Montgomery Theatre, Spartanburg, S. C., was a tie-up with the newspaper in the form of a contest.

The newspaper printed a two-column cut of Dix and Miss Kane asking this question, "Why did they put the Washington portrait on postage stamps?"



## POPULARITY IS DUE TO FEEL OF CROWDS

Stirring an audience into vociferous applause, can only be brought about when and if the soloist or conductor combines in the rendition of a composition all of his technique and knowledge of music in such a manner as to make his own emotionalism easily discerned by the audience.

Dave Rubino, guest conductor of the New York Paramount Theatre orchestra, who has registered huge success conducting concert overtures, is one of these rare showman-musicians.



"It goes without saying," says Mr. Rubino, "the conductor must have musicianship to produce the utmost audience enjoyment. He must also have such knowledge and ability in showmanship that he can seemingly be weaving and painting a beautiful dream. In other words, the conductor must stimulate audience imagination by music, control of his musicians, and hypnotic pantomime, thus giving life and form to the composition. This is my analysis of conducting for the theatre."

"An audience must be kept in an expectant mood, because of the enjoyable effect of surprise. Before a conductor or master of ceremonies attempts to arrange and conduct a score, he must understand fully the theme or 'story' of the piece to be played. He must familiarize himself with the composition in all other phases, too. Thus he will be enabled to offer to his audiences a well visualized and played selection—one that will be enjoyable to the audience."

"Audience insight must be possessed by the successful conductor or master of ceremonies before he can hope to be recognized as an 'audience getter.'"

"He must be able to 'feel' the types of music audiences prefer and 'feel' the audience. Then he must present it in such an expressive manner as to make his listeners applaud and mean it. The enthusiasm of the audience must not be allowed to wane at any time during a rendition."

## HOTEL TIE-UP FREE PLUG FOR FILM

The Sherman Hotel at Chicago, for the advertising involved, provided the Public Great States circuit with a hundred thousand envelopes and letter heads; and

Can you get a Big City Hotel to tie up with you on any future idea?

paid for a cut of a letter in script, which told of the writer's visit in Chicago at the Sherman and of the pleasant evening spent at the Roosevelt Theatre where they saw "The Letter."

The letter went on to tell something of the picture and was signed by "Edna and Joe." The two names were used so that if a man or woman received the letter there would be no occasion for jealousy or suspicion on the part of the husband or wife as the case may be.

The managers had the envelopes addressed to their mailing list and shipped these back to Chicago where the letters were inserted and sent out. Results were more than satisfactory.

## MINNEAPOLIS JUNGLE!

This is the way Manager Kenneth Bellin of the Public-Lyric Theatre, Minneapolis, Minn., decorated his entrance for the showing of "Simba." The picturesque and effective front proved a great money-getter for the picture.



## PARAMOUNT AD HITCH ON TO IN Highbrow 'MERCURY' NATION-WIDE BALLYHOO!

Profiting by the favorable comment on talking pictures contained in "Renaissance in Hollywood," an article by R. E. Sherwood in the American Mercury, leading "highbrow" magazine of America, Russell Holman, Paramount's advertising manager, inserted a full page ad in the magazine suggesting Paramount Quality Talking Pictures to the cultivated tastes of the readers.

The idea of the ad was, frankly, not to sell pictures directly. It was intended to clinch leadership in talking pictures for Paramount among intelligent people, and it was felt that the publicity secured from the startling fact of a motion picture ad in the Mercury would repay its cost many times.

Maurice Chevalier, Paramount's great "IT" man is being sold nationally by newspaper, screen, and magazine like no other star has been sold before. A full page in a recent issue of the Saturday Evening Post was devoted to the idol of France.

Theatre managers would do well to hitch on to this national ballyhoo for big box office results when they show Chevalier's picture, "Innocents of Paris." The contagious and magnetic smile of the famous Frenchman makes him a great popular bet, particularly among the women, who constitute the larger part of your patrons, and the charming personality of Chevalier should be stressed in all ballyhoo. Make them eager to see the new "IT" man of the talkies.

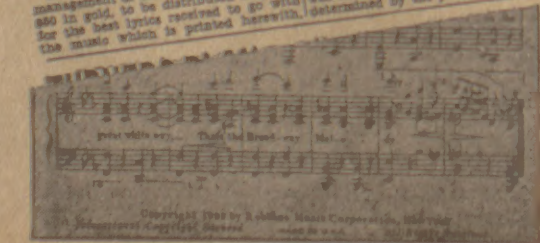
## FRONT PAGE!

The nimble mind of C. A. Taylor, Director of Publicity and Advertising for Public-Shed's Century Theatre, Buffalo, N. Y., is again manifested in this newspaper tie-up which resulted in a two-column story and cut on page one every day during the run of the lyric contest explained below. This is a good gag to work in any theatre.

## TIMES-Century Offer Cash for Best Lyric on Broadway Melody



Can you write a successful song lyric? How handy are you at forming words to fit the melody of a big song? Could you, for instance, compose a hit? The Broadway Melody, one of the sensational themes in the picture, "The Broadway Melody," being shown at the Century Theatre, is being shown at the Century Theatre. This song is "ranging in the ears of thousands of music lovers." The song is being hummed all over town. The TIMES, co-operating with the Century Theatre, will offer \$500 in gold to be distributed as prizes for the best lyrics received to go with the music which is printed herewith.



## NO ILL EFFECTS ON MINORS FROM FILMS, SURVEY SHOWS

Under the large top-line head, "FILMS NOT GUilty," the New York World of April 21 a full column story on the results of a survey conducted by prominent psychologists, jurists, police officials, social workers, educators among 500 children, in an effort to discover certain moving pictures were or were not harmful to the of minors. After being shown a crime film, the children asked forty questions and, on the basis of their answers, savants found that no juvenile delinquency could in any sible way be attributed to the moving pictures.

Clip this story and have it at hand where you can get it at a moment's notice. It is the most effective refutation of moving picture criticism ever published. Whenever you hear anyone going about saying that the movies lead young children to crime, pull out this story and flash it on them. Also, take it to your friend the City Editor. If it's news for the New York World, it's certainly news for him.

The full story follows:

Motion pictures get a clean bill of health as moral agencies in the findings of an extensive survey applied to children of all ages and made public yesterday through the Columbia University Psychology Department.

The familiar picture of the American youth dragged to his doom and taught to steal, lie, gamble or kill by seeing it done in the movies is a picture only of the imagination of his elders, according to this survey, which includes the opinions of Supreme Court Justices, District Attorneys and police officers as well as those of psychologists, educators and social workers.

Savant Defends Movies

"I am convinced that people who say the movies are demoralizing this generation cannot back up their vague generalizations with facts," reports Dr. Joseph L. Holmes of the Columbia Psychology Department, under whose direction the survey was carried out. Dr. Holmes, loud in asserting the innocence of the movies, comes to his conclusion through several years' exhaustive research with scientific movie tests on young children. Films cannot be considered as a factor in juvenile crime and delinquency, he contends.

Or, as he puts it: "I believe my studies in this field have proved the actual unimportance of the films as producers of young delinquents."

Dr. Holmes' general survey, soon to be published as a scientific monograph, is divided roughly into two parts—the opinion of those in authority and responsible for American youth, and experimentation on the children themselves while observing movies.

Studied 500 Children

Dr. Holmes' experimental subjects were 500 children in public, private and experimental schools in all parts of New York State and ranging in age from seven to fourteen years—the average cross-section of a youthful movie audience. The tests were conducted in the various school auditoriums and not in theatres.

The medium movie applied for the tests consisted of the typical "hot sensational stuff," a film involving all kinds of corruption, such as murder, falsehood and sexual immorality, vividly portrayed or strongly implied. The film was shown to the pupils without explanation—"as a pleasing substitute for Boy Scout rallies or other diversions that usually occurred in their assembly hour."

Directly after the showing of the "hot" films, Dr. Holmes put forty questions to the children tending to bring out their reactions to the movie just shown and their sympathy or non-sympathy for a character or his conduct. In the answers, Dr. Holmes reports, not one of the children tested either expressed or implied sympathy or lequency toward the evildoers or the immorality in the film. Children between the fifth and eighth grades wrote English compositions about the movie that

afternoon, and Dr. Holmes reports:

Remembered Very Little  
"We made the startling discovery that even right after the film, most of the children remembered almost nothing about it. Only the oldest were able to port with any accuracy the on the screen, and even seemed pretty much confused in their answers to the the narratives, the accounts came almost fanciful. The fact was unanimously and correctly, namely, 'he was prison,' or 'he ended up in must be deduced that this stance alone made a striking impression."

In his survey Dr. Holmes called the great majority of crime pictures "unsatisfying criminal tendencies audience." Dr. Holmes stand generally upheld by juvenile delinquency experts opinion he obtained.

One Supreme Court Justice reported movies "have a tendency to prevent young persons from to places much more likely to breed crime and lawlessness."

Upheld by Police

"I believe, generally speaking, said a District Attorney, 'the vie is a crime preventive. It furnishes people with a amusement and a place where Police officers also report 'the pictures as shown today no bearing on our crime-tion."

Continuing with the survey Holmes broke down the that children of impression age are "such terribly big and constant movie fans." I tioned scouts in small hood houses in the Bronx, lyn, the upper west and and in the suburbs, and from "out of 150,000 given movie tators, only 7,800 are likely under twenty-one."

"The movies are in the tale class for most young-to-day," Dr. Holmes reports teacher in the survey of sors, teachers and social w "They furnish an admirable adventure for the are in fact an excellent safety valve. But I don't they influence their conduct the worse. The villain gets and the hero gets the best that's what they remember."

## Ad Tips

Don't make it too make it simple. If you it simple you make it simpler.

I repeat advertising is hard because it has to be hard, but because it has to be simple. That's the difficult part for the advertising man, and the part for the reader.

To summarize: Make it stand the turning test.

Paint a human-store picture.

Dig hard for the big ing factors, and then present them simply—in as many as few words as necessary.

In short, picture it tell it simply, and let them want it.

—H. M. Bourne



# OUND PROGRAMS STARTLE COAST

## NEW PUBLICX PLAN MAKES BIG HIT

praising the advent of a new stupendous all talking picture programs in effective, attention-arresting ads; concentrating on obtaining a careful balance variety in the initial sound programs, and combining the use of light and music to make the picture alive and colorful — these are the means employed by Publicx Theatres on the West Coast to create public consciousness in recognizing and appreciating new form of entertainment presented in our Pacific Coast theatres.

The campaign, worked out under the personal supervision of Sam Wobber, Director of Publication on the West Coast, Division Director Ralph E. Hill, proved so effective that it had one of the outstanding box office triumphs in the annals of business and earned the appreciative and enthusiastic praise of Mr. Katz, as printed in the issue of Public Opinion.

Three specimen ads that figured in the campaign are shown in the column. The idea and material for the large announcement in the center was furnished by Sam K. Hollander, Director of Advertising and Publicity for Publicx Theatres, and his Los Angeles Publicity Director, took Hollander's copy and adapted it, adapting it to their needs.

Of the other materials, including the advance and current program ads were developed in San Francisco by Mr. Crabill and Mr. Smith of the Granada Theatre. The general scheme of the advance and current program ads and the institutional was sent to Managers Blair Pinus of Seattle and Portland who concurred in the work-out of the campaign. The copy used was a condensed version of the large announcement and other institutional copy.

The Home Office Publicity and Advertising Department has prepared a manual which includes all the highlights of the campaign, giving the announcements, ads, layouts, publicity stories and copy containing valuable information on the coming attractions. Although these manuals are being mailed only to those houses who are inaugurating a complete sound policy, the information, layouts and illustrations contained in them are of an invaluable aid to any theatre manager. This is particularly true of the effective advance ballyhoo for coming attractions which will be in most houses, whether all talk or not. Any manager desiring one of these manuals may obtain one from A. M. Botsford, Manager of the Granada, Seattle and Seattle Theatres are elsewhere on this page.

The use of lights and music in an important role in putting these special sound programs in a big way. These factors have been most in eliciting a big audience reaction as would be gained from living acts. Saturday and Sunday audience at the Granada Theatre most enthusiastic," writes Crabill, "There was no sense dead theatre. The front of the house always had life supplied by special lighting, special sound effects, etc. This treatment with proper care in operation and execution, is, I believe, responsible for keeping the audience out of the class of opposition who run nothing but dead screen programs, dead as it is talking, singing, or dancing. There are no personal front of the audience, except applied by the screen."

## THREE ADVANCE SHOCKERS!

The first one of these ads (with the cut of Emil Jannings) ran on the Wednesday before the opening. The Clara Bow ad followed on Thursday. The announcement ad in the center ran in the largest afternoon paper on the day before the opening, in the morning paper and two afternoon papers on the day of the opening and the largest Sunday circulation paper on Sunday. This ad was followed up on Monday by four special coming attractions ads, scattered over morning and afternoon papers and getting a representation total of eight days.

**GRANADA**  
**BETRAYAL**  
 EMIL JANNINGS  
 "Monte Carlo"

**GRANADA**  
**CLARA BOW**  
 "Monte Carlo"

**GRANADA**  
**BETRAYAL**  
 EMIL JANNINGS  
 "Monte Carlo"

## PROGRAM — PLOTS!

**GRANADA**  
 Overture—Victor Herbert Melodies with violin solo "Kiss Me Again," and Soprano on apron of stage singing at finish "Sweet Mystery of Life." This overture stops the show.  
 First number of "Crooning Melodies" by Giersdorf Sisters, without leader, unit announcement being made by girl as in film. Orchestral accompaniment with big chords on finish, orchestra and stage lights coming up. Excellent applause.  
 Weekly—Three Paramount shots with orchestra score—three Fox Movietone shots, and finished with two Paramount shots—blue foots glowing, first border blue and blue balcony floods on orchestra, excepting on Fox Movietone.  
 Don George—Organ Solo "Coquette" with violin obligato and orchestral accompaniment, voice at organ singing verse and chorus at finish, also using vibraphone in pit. Positive and negative slide

effect on screen in first part of number and slides with words only superimposed—special lighting on house drapes.  
 Knights in Venice—with full orchestra score throughout except in dialogue part, blue light on house drapes and a touch of blue on orchestra, foots and lights coming up on close-in with big hand.  
 Wild Party  
 Humorous Flights—talking comedy. Great audience reaction.  
 Trailers  
 Mr. Katz special trailer, with shots on coming attractions. This is great entertainment and most effective in introducing policy.

**PORTLAND**  
 Overture—Similar to Granada.  
 Yankee Doodle Boy—sound action singing reel.  
 Weekly  
 Knights in Venice  
 Organ Solo  
 Color Reel with special orchestral

score and effects, including voice.  
 Wild Party  
 Humorous Flights  
 Trailers  
 Mr. Katz talking trailer.  
 The Portland program is handled in a manner similar to the Granada.

**SEATTLE**  
 Program is augmented on account of opening of new Fox Theatre, and opening of two other strong attractions.  
 Overture—Selections from the "Desert Song" with sextette and two solo voices—singers in costume working from special platform at side of pit.  
 Giersdorf Sisters—first subject as at Granada.  
 Weekly  
 Organ Solo  
 Knights in Venice  
 Wild Party  
 Humorous Flights  
 Trailers  
 Mr. Katz talking trailer.

AT YOUR NEW YORK THEATRES		WEEK OF MAY 18	
WEEK OF MAY 11		THEATRE	
PARAMOUNT (New York)		Gentlemen of the Press	
Close Harmony		RIALTO	
Eternal Love		RIVOLI	
Gentlemen of the Press		BROOKLYN-PARAMOUNT	
Innocents of Paris		CRITERION (\$2)	
Gentlemen of the Press		Close Harmony	
Innocents of Paris		Innocents of Paris	

## LUPE VELEZ TO MAKE VICTOR RECORDS

Lupe Velez announced she had signed a contract with the Victor company for a series of records. Her voice in "Lady of the Pavements" was responsible for the offer, Miss Velez said, and papers were signed prior to her departure from New York recently. First record is likely to be the theme song from "Lady of the Pavements."

If you have not as yet played this picture, get these records when they come out. They will help plug this picture or any other picture featuring this dynamic and popular star.

## MR. KATZ TALKING TRAILER

"These Changing Times" This theatre presents to you a message by Mr. Sam Katz President Publicx Theatres Corporation "Ladies and Gentlemen: I have come here to talk to you and tell you of a change in the policy of this theatre and some of the reasons for that change. These are changing times and there is no change anywhere that is greater than that which has taken place in the amusement world."

Theatre managers desiring this trailer can get one by writing to A. M. Botsford, Director of Advertising and Publicity for Publicx Theatres. Shots from any picture which has not as yet played your particular theatre may be included in this trailer.

"The actual change to take place in this theatre is the replacement of presentations and vaudeville and units with entertainment from the screen. We feel justified in taking from you the presentations of yesterday and supplanting them with the new entertainment coming to you by way of the screen."

"The stage up to this time has been limited as to scenery, limited to those artists that would travel, limited in many ways. The screen has no limitations and with the addition of the voice, becomes the greatest medium of entertainment the world has seen. We have endeavored in the past to give you the best presentations we have been able to assemble, starting them in New York and routing them all over the United States, but recently we have found ourselves unable to secure artists of a calibre that could possibly hope to compete with those who could go to the screen and entertain you from the screen."

"For example, Jeanne Eagels, Ruth Chatterton, Nancy Carroll, Hal Skelly, Moran and Mack, and others too numerous to mention, have recently left the stage to join the ranks of the screen artists."

(Here are inserted marvelous shots from some of the new season's Paramount Pictures.)

"We have endeavored in the past to give you that kind of entertainment that we believed you most desired. We believe, after seeing the development of sound pictures and seeing the tremendous progress that has been made in a short time, that we are again going to give you that entertainment that you want—only this time it will come in a greater variety and quality."



# "GREAT STATES" LAUNCHES HIT-PARAD

# "BLUE RIBBON MONTH" SHOCKS STATE INTO RECOGNIZING NEW ERA

Taking time by the forelock, as suggested by Mr. Katz in PUBLIX OPINION of two issues back, Jules J. Rubens, General Manager of Publix-Great States Circuit in Illinois, organized and executed "Great States-Publix Blue Ribbon Month" as a means to shock the public into realization of the new era in entertainment.

Although the "month" is only half over, box-office results indicate a tremendous profit in every theatre, as well as the valuable awakening of the public to the fact that the stage has moved to the living screen. The campaign was modeled along the lines of PUBLIX CELEBRATION WEEK, except that more time was had to work it out.

PUBLIX OPINION asked Miss Madeline Woods, Director of Advertising and Publicity for Great States-Publix to send us specimens of trailer copy, newspaper ad copy, photos of theatre fronts, and descriptions of special stunts, and she has graciously complied. Elsewhere in this issue you'll find some of the outstanding things that were done. Since the "month" will not be complete until the next issue of PUBLIX OPINION is off the press, you may expect additional information about the campaign in our next issue. If the ideas help you, Miss Woods is entitled to your appreciation.

Mr. Katz was so pleased with the results, and the manner in which the "Blue Ribbon" idea was originated and developed, as well as executed, that he has asked every Divisional Director of Theatre Management to examine the effort closely, and immediately plan to do likewise. So take this issue of PUBLIX OPINION and go over it with a magnifying glass and study it all. Lack of space makes it necessary to make all reproductions small, so the magnifying glass suggestion is made in all seriousness.

Ads were carried in Chicago newspapers which have about 50% circulation in downstate Illinois, tho there are no great States theatres in Chicago.

## TOERPE STARTS PUBLICITY GALE IN GALESBURG

Ed. Toerpe, of Galesburg, Ill. tied up with cigar stores in a display of Blue Ribbon cigars. Used Great States hangers, photos in frames of all the features playing during Blue Ribbon month. Cards reading, "Buy Blue Ribbon cigars here. See and Hear these Blue Ribbon Features at the Orpheum during Blue Ribbon month."

Some of the other tie-ups effected by Toerpe are: Florest window display; Music and Department store tie-up; full page newspaper casting contest, etc. In addition, he held a Blue Ribbon matinee for children and arranged with 15 school boys, wearing Blue Ribbon badges, to admit them free if they brought in five other paid customers.

**"TIE-EM-UP!"**

*These firms get you free prizes,  
free windows, free newspaper  
ads—without passes!*

Atwater Kent Radio  
Majestic Radio Corp.  
Hellman Products Co., (Blue  
Ribbon Salad Dressing)  
Hydrox Ice Cream  
Zenith Radio Corp.  
Elgin National Watch  
Piggly-Wiggly Stores  
Brunswick-Collendar-Balke  
QRS Camera Projector Co.  
Black Crow Candy  
Baby Ruth Candy Co.  
Williamson Candy Co.  
Screen Book Magazine  
All Music Stores  
All Phonograph Stores  
All Radio Stores

# RADIO

The following radio announcements on "Great States Blue Ribbon Month" were made from prominent stations during the week of April 25th to May 4th. Thurs., Apr. 25th, Fri., Apr. 26th and Sat., Apr. 27th:

If you live in Alton, Aurora, Bloomington, Blue Island, Chicago Heights, Decatur, Elgin, Joliet, Galesburg, Harvey, Kankakee, LaSalle, Ottawa, Peoria, Quincy, Rockford, Streator, Spring Valley or Waukegan—you will be interested in Great States Blue Ribbon month, now being celebrated in Great States Theatres of your town. Great States Theatres are presenting the world's greatest pictures, now, during Blue Ribbon Month.

Mon. and Tues., Apr. 29 and 30th:

It is Blue Ribbon Month in Great States theatres, which cover Illinois. Patrons are hearing and seeing some of the world's greatest talking pictures—among them Texas Guinan in "Queen of the Night Clubs," "In Old Arizona," "The Wolf of Wall Street," "Close Harmony," "The Barker," "The Bellamy Trial" and other sensational screen productions as well as great stage shows.

Wed. and Thurs., May 1 and 2:

One of the big attractions during Great States Blue Ribbon month, which is being celebrated in all Great States theatres, which cover Illinois, is the presentation of unusually fine stage plays by the Public Players in the Palace theatre, Peoria. That excellent group of players is offering the big stage hit, "The Trial of Mary Dugan," from now until Saturday, inclusive.

Fri. and Sat., May 3 and 4:

All Illinois is talking about Blue Ribbon Month which is being celebrated in Great States theatres which cover the state. The biggest talking pictures, released by the leading film producers are now being heard and seen in Great States theatres in Aurora, Alton, Bloomington, Blue Island, Chicago Heights, Decatur Elgin, Joliet, Galesburg, Harvey, Kankakee, LaSalle, Ottawa, Peoria, Quincy, Rockford Streator, Spring Valley and Waukegan.

**BABY CONTEST  
BOX OFFICE  
WINNER**

Inasmuch as the Bloomington, Ill. "Pantagraph" had already started a Baby Contest or "Better Babies Conference" as they term it, for circulation promoters and had given it a big play, Manager Don Hoobler of the Irwin theatre, decided to ask them if they objected to our making motion pictures of the winners.

The idea was agreeable, and they agreed to mention the fact in their news articles.

"Inasmuch as they are not in a position to give the prize winning babies any showing to the public in general, we had a good thing in having the pictures in our newsreel," said Mr. Hoobler.

"They have the tremendous support of the Home Bureau and the McLean County Medical Society and we are getting plenty of good will from it."

## EYE-SHOCKERS! FRONTS AND WINDOWS!

These home-made electric canopy displays shown on the Peoria "Palace" canopy are composed of studded with electric lights. See how they look at night. They cost about \$10 to make. The radio-wire shown for "Blue Ribbon Month" is the biggest store in town. The theatres gave away radio sets during BLUE RIBBON MONTH. The sets were supplied free by dealers, for a publicity coup.



## NEWS-PUBLICITY IN PEORIA GOT 'EM!

City Manager Henry Stickelmaier, of Peoria, for Great States Publix, had everybody in the six towns of the city to help him. The newspapers were generous with news stories of every phase of the campaign for "Blue Ribbon Month," and the ads were intelligently handled, too.





**FAMILIARIZE YOUR STAFF  
WITH THESE COIN GETTING  
IDEAS; YOU'LL NEED'EM**

Get these music stores to put  
horns and plug the various  
(Continued on Page 8)

Let us start off with a bang and keep banging—put on one big special stunt every three or four days.

Suggest this to your organist and let him work on it. He can have a few special slides made up in connection with Blue Ribbon Month and then go into these numbers as a feature of the program.

Anything that brings people into town is good for the merchants. They are willing to offer cooperation to you, since it will not cost them anything. Enclosures of heralds on coming attractions is a good thing for them to do for you. They should be light in weight so that they will not involve extra postage for the merchants and if necessary you could send one or two of your ushers to help insert these folders in the direct mail envelopes.

As PUBLIC OPINION has often told you, it takes a lot of different successfully consummated ideas to make an effective campaign. Manager Ronan, of Decatur, Ill., knows it, and he DID A LOT for his Blue Ribb on campaign. His campaign s-h-o-u-t-e-d from the top of every point of vantage in town.

[illegible]



# "GREAT STATES" DID IT! WHY NOT YOU

## DIGEST THESE COIN-GETTING IDEAS

(Continued from page 7)

theme songs by playing them over and over again on a victrola.

5. Get the amateur band contest under way, tying it up with CLOSE HARMONY.

6. Promote Blue Ribbon merchandise sales in stores. Tie this up with the special double truck or special section which your newspaper will handle.

7. Start a Blue Ribbon contest for children who are interested in aviation. Offer prizes for the best airplane constructed by children. The best one is to be called the Blue Ribbon Plane and the winner is to receive a prize (silver cup or cash) and the runners-up in the contest can receive smaller cash prizes or smaller cups, theatre tickets, etc. You should have no trouble getting a good tie-up with the schools to put this over.

8. Get tie-ups with farm equipment stores. We have never tied-up these people before, so get them to put in a window of photos of Blue Ribbon Cattle, Dogs and so on.

9. Tie up with the butcher shops. We certainly have never tied up here before. Get Blue Ribbon Windows to advertise prize beef, lamb, veal and so on. This certainly would be something new, something the people would talk about, and a tie-up of this kind is very much in order on account of the Blue Ribbon idea.

10. Perhaps your local newspaper would promote a Blue Ribbon Baby contest. A local photographer would make the pictures free of charge for the advertising involved. The paper would run the photographs and would handle the judging. The only connection the theatre would have would be in having the children on the stage on the day of the judging. In this way we would not get into any complications with jealous mothers and yet we could have the attraction in the theatre and have the benefit of the publicity.

11. Arrange Blue Ribbon Sandwiches, Blue Ribbon Sundaes, and Blue Ribbon Lunches in the various cafes and tea-rooms. Have candy shop get out a Blue Ribbon package—some special assortment of candy tied up with Blue Ribbon.

12. Get tie-ups with the Floral shops and arrange a window contest. Offer a Blue Ribbon for the most beautiful floral display. Each window should be tied up with Blue Ribbon Month by the use of cards, etc.

13. Get all the millinery shops, haberdasheries and other stores to cooperate by featuring some special article as their Blue Ribbon winner in the spring display of apparel, household equipment, etc.

14. Arrange special Blue Ribbon matinees for the children offering a Blue Ribbon and other prizes to the children who win little contests that can be arranged on the stage—balloon blowing and so on. A tie-up with the ice-cream manufacturers is in work and may be able to provide free ice cream for some of these matinees.

This may all sound like a great deal of work, but you know that if you lay this campaign out properly it can be very well handled in connection with your big pictures. Each stunt can be worked around some attraction so that it will serve two purposes—that of boosting the picture and also exploiting Blue Ribbon Month.

TO ALL MANAGERS:—

On page 8 of Publix Opinion, Week of April 27th, there is a reproduction of an ad published by the St. Paul Daily News, headed "Let's Go To A SHOW."

I believe that if you try you can get one of the papers in Birmingham and Atlanta to carry this same ad. We have been generous spenders with the publications in both cities, and I think they might be willing to reproduce the St. Paul Daily News' ad.

The fact that they would have to mention our competitor's theatres would in no way reflect on the value of the ad. to the picture business in general in your town. It is worth making an effort for.

W. C. Patterson  
District Manager.

## HOME OFFICE HELPS

These were sent out from the Great State Home Office, by Miss Woods:

1. Slugs for newspaper ads—representing buttons with ribbon attached and imprinted with the words "Great States Blue Ribbon Month, April 15th to May 15th."

These come in various sizes, suitable for use in all sorts of ads.

2. Half-sheet hangers with the same sort of imprint as the slugs to plaster up all over town and in the rural communities.

3. Canopy hangers, enough for each theatre, with extra ones to replace those that become torn and defaced. . . .

4. A trailer which ran, (in the house where there was sound equipment) for about a week. A short trailer for use in the smaller houses and this also was run one week.

5. A motion picture film to be inserted in news-reel. This was a movie made of the Great States Executive offices, showing all the departments in action, getting ready for Blue Ribbon Month. The idea of this is to impress upon the public the magnitude of the organization and the elaborate stunts being made for the presentation of the Blue Ribbon Pictures.

6. A number of buttons with Blue Ribbons attached. These were worn by every member of the house staff throughout Blue Ribbon Month.

7. Later, a small trailer will be sent listing some more pictures, together with instructions about when this second trailer is to be put on the screen.

Advertising and exploitation suggestions to put over.

8. Press matter.

## BRIDAL SHOW!

A number of the theatres are working on June weddings for final night performance on a slow week night, on the stage.

If it is utterly impossible to work up a June wedding for the stage you can at least work up a brides style show. This would be a bridal style show in which garments for the trousseau of the bride party would be featured. Merchants are showing this sort apparel right now, and you should have no trouble in lining them up. Florists and dealers would also be glad to cooperate with you.

If you really stage a wedding, you will have no trouble at all in getting everything from the license and wedding ring, to the living-room furniture, for your bridal couple. If you don't stage a wedding you can still work with the newspaper on a bridal edition with all the shops, household furnishing concerns, realtors, auto dealers, jewelers and other cooperating.

In Baby contests, June Wedding celebration, Style shows, and so on, just call on your newspaper and get them to plug it for the extra advertising they will get out of it and leave it to your merchants to work out most of the deal, and while you can act in an advisory capacity. If you sell the paper on it in the right way, the advertising department of the daily should be able to handle most of the deal, while you will reap the harvest.

Paramount-Christie Comedies  
Released by Paramount during April and May, the Christie organization has a wide variety of subjects in its four Talking Plays of this period, presenting such stars as Charlie Chaplin and Anna Chance, Raymond Hatton and Sam Hardy, Louise Fazenda, John Arthur and Walter Hiers, and an all-negro cast in one of the Octavus Roy Cohen Saturday Evening Post stories.

## RONAN'S PEP WOKE UP DECATUR

Thomas P. Ronan, City Manager for Decatur, Ill., in the Publix-Great States Circuit, submits in briefest form, a few of the stunts accomplished for BLUE RIBBON MONTH. He has nearly the same number of additional efforts in work for the remaining two weeks of the month.

In addition to the one-half sheets and hangers sent us from Chicago we exploited with the following:—

Large Blue Ribbon cut-outs in each theatre lobby—four Blue Ribbon cut-outs on City Street Car Transfer House—Large Blue Ribbon cut-out extending from each vertical Electric sign.

Several empty stores in downtown district filled with Blue Ribbon paper. Twenty Blue Ribbon cut-outs (small) on rear of twenty automobiles and trucks.

4000 shirt bands announcing Blue Ribbon Month.

50,000 Milk and Cream bottle caps announcing Blue Ribbon Month. (See cut on next page) Printing cost \$20.

Furnished 14 Piggly Wiggly stores with 10,000 large sacks and in these sacks distributed 10,000 REDSKIN heralds (no charge).

2000 Pauline Frederick Programs paid for by advertisers.

50 Fountains cooperating advertising GREAT STATES BLUE RIBBON SUNDAY.

3000 cards wrapper in Conklin Bakery bread.

300 Stick-cards as per picture in cut.

500 "Who Killed Canary" windshield stickers. On Taxi's and private cars.

Made deal with BENSON CREAMERY COMPANY to furnish 500-1/2 pound BLUE RIBBON BUTTER samples to be given away at a matinee, during BLUE RIBBON month.

Banners on Pontiac Cars advertising REDSKIN.

Beautiful illuminated cut-out of CANARY MURDER CASE on Empress canopy.

Threw away 1500 new pennies exploiting WOLF OF WALL STREET from truck. Man with megaphone making a spiel. Announcer at Ball Park announces BLUE RIBBON MONTH at every ball game, no charge.

5000 tabloid newspapers distributed in Chicago Sunday Newspapers—no charge except for Printing.

We have several more exploitation stunts for coming BLUE RIBBON MONTH pictures.

In the cut in this issue you will find reproduction some of the ads.

## MATINEE GIFTS

The Blue Ribbon Mayonnaise people provided enough jars of salad dressing to give away at gift matinees, during Blue Ribbon Month.

As far as possible they were distributed in the better theatres, because this is a high class product and it is not out of place to make gifts of this kind to women patrons at the matinee. The little jars of mayonnaise are put up in souvenir style—that is the jar is a salt shaker and can be kept and used as such. There may be some jars of sandwich-spread sent you, along with the mayonnaise and it may be possible for you to give every woman a jar of each.

## "EVANGELINE" PREMIERE ON JUNE 8

The world's premiere of Dolores Del Rio in "Evangeline," will be held at the Publix-Saenger Theatre, New Orleans on June 8th. Miss Del Rio will appear in person.

There will be no unit show on that week because the unit that would have come there on that date has been cancelled from the three Texas towns for the showing of "The Desert Song."

## BLUE RIBBON STUNTS!

1. Ran a two column by six ad in the Chicago Sunday Herald & Examiner and the Chicago Sunday Tribune Sunday, (April 14th). This listed all the towns and called attention to the big programs offered during Blue Ribbon Month.

2. Broadcast twice daily over WLS (The Prairie Farmer station Chicago) starting (Thursday). This continued for a month, each announcement telling about Blue Ribbon Month and calling attention to the big attractions at various theatres—our stage shows and so on.

3. A phonograph record made of an address by Mr. Rubens. This was in the nature of an informal talk to patrons, telling them about the big attractions for Blue Ribbon Month. This can be run only in the houses having non-synchronous equipment. For houses not having non-synchronous equipment, this message was in written form for use in the newspapers as a signed statement.

4. Tie-ups with Brunswick, Blue Ribbon Mayonnaise, Pabst Blue Ribbon Cheese and several other "Blue Ribbon" concerns. This involved folders from Brunswick, listing all our big pictures together with theme songs and an ad for their records. From the other concerns full size packages of their merchandise are to be given away at matinees.

## BABY CONTEST IN ROCKFORD

Rockford has worked out a baby show with the local newspapers as a feature of Blue Ribbon Month. This feature was put on a year ago through newspaper cooperation and proved a big money getter for the theatre. The theatre does not become involved in anyway as far as judging of babies is concerned. Tie-up was made with the photographer, and the newspaper gives him lots of stories and other free advertising, and he makes two pictures of each of the babies in the contest and one is exhibited in the theatre and another is used as a cut in the newspaper window.

The paper obtains prizes from merchants and also gives a silver cup, while the theatre also offers a cup or some other prizes.

The babies are shown on the screen/newsreel from week to week as participants in the contest. Where the manager has a movie-camera this can be worked out very effectively as a news-reel subject, but where there is no movie camera, still pictures can be used on the screen. This is advertised in the newspaper, so that mothers will be attracted to the theatre to see what babies are on the screen at each change of show.

The finals are conducted in the theatre, with all the babies on the stage.

Rockford is obtaining baby carriages, clothing, children's furniture, toys and other prizes for the contest.

The newspaper does the work, and the merchants stand the expense, while the attraction is yours.

## BORENSTEIN TO BROCKTON

Mr. Joseph Borenstein, former manager of the Empire, New Bedford, is assigned temporarily as manager of the Strand, Brockton.

## VAUDEVILLE OUT IN BANGOR

Effective the week ending April 27th, vaudeville was discontinued at the Bijou Theatre Bangor, Me.

## PEORIA CA SHOCKED CAMPAIGN

Henry Stickelmaier, manager for Peoria, got under a Big Way with BLUE RIBBON MONTH. His entire organization comprising the Palace, Apollo, Hippodrome, R. Duchess, Lyceum, Orpheum, Majestic Theatres, got in for a publicity smash of that shattered the calm as it has never been since Mickey Finn fell in.

Elsewhere in the photo layout shown are ads and publicity, and fronts in Peoria. Here is a PLETE at the time of press. These are only six-sixty-five stunts that are in work.

- 1—Complete cooperation part of both local dealers with frequent covering purpose.
- 2—Trailer campaign.
- 3—Acroplane tie-up with over city carrying.
- 4—House to house distribution of heralds with live.
- 5—Majestic Radio tie-up full page spreads paid.
- 6—Atwater Kent Radio with newspaper advertisement—contest—and calculation.
- 7—Mayonnaise Blue window displays.
- 8—Radio Broadcast Blue Ribbon program on station.
- 9—Luncheon Club Blue tie-ups; in which finished entertainments special meetings.

## TRAILER

Great States Theatre Inc.  
Is Celebrating  
Blue Ribbon Month  
April 15th to May 15th  
because

Never before on any theatre offer stupendous array of pictures Which You Hear and See

at  
Great States Theatre during  
Blue Ribbon Month

It would take Months the Leading Theatres Chicago to show all the Great Pictures—  
YOU WILL HEAR ALL SEE THEM ALL GREAT STATES THEATRES during BLUE RIBBON MONTH.

The Total cost of the productions represent MILLIONS—  
The featured pictures stars number HUNDREDS  
The pictures represent the Greatest Achievement of the Motion Picture Industry, to Date.

In addition, there will special Attractions, prizes and Novelties Everything, to add to your GREATER ENTERTAINMENT during BLUE RIBBON MONTH.

Here are some the marvelous plays which you hear and see.  
Join the celebration Don't miss one of the



# PUBLIX GETS ACADEMIC O.K.

The value of Publix training, in daily, from a practical point, by the signal successes of Publix-trained showmen all the circuit, received academic recognition when a thesis on Advertising, prepared by W. Stuart Grattan, Asst. Manager of Publix Theatre, Salem, Mass., on the basis of the training he received from W. G. Mitchell, manager of the theatre, was awarded a "A plus" by Prof. Alan B. ... of the College of Business Administration, Boston University.

As a result of his training at Salem Theatre, and aided by an exceptionally alert, penetrating and analytical mind, Grattan composed a 45 page typewritten thesis on "Motion Picture Theatre Advertising and Exploitation" in which every one of the three phases of theatre advertising was clearly, tersely and completely covered. He illustrated the report with many ads, photos of lobbies, throw-ups etc., taken from Publix theatres all over the circuit.

The soundness of the matter treated in the thesis and its able presentation made a tremendous impression on Professor ... who supplemented his "A" with the highest possible mark could award, with the comment: "This is excellent work!"

Grattan entered the Salem theatre as an usher while attending the school. Becoming almost entirely interested in Theatre advertising and desiring more knowledge on the subject, he went out through the channels of Usher, Doorman, Relief ... and eventually gained his position in the Manager's office, where he made himself generally useful. His earnings assisted him through school and Boston University and he is now a third year student.

Grattan's lessons of Manager Mitchell were so well learned by this alert ambitious youth of 19, that he was equal to almost any emergency. At one time, while Mitchell was away from the theatre for several days on account of illness, Grattan carried on for his chief so effectively that the regular routine operation went along without a hitch. He has recently been promoted to Assistant Manager.

Manager Mitchell has recommended Grattan to the District Manager for a berth in the next opening of the Managers Training School.

## CLIP THIS LIST FOR COLOR TIPS

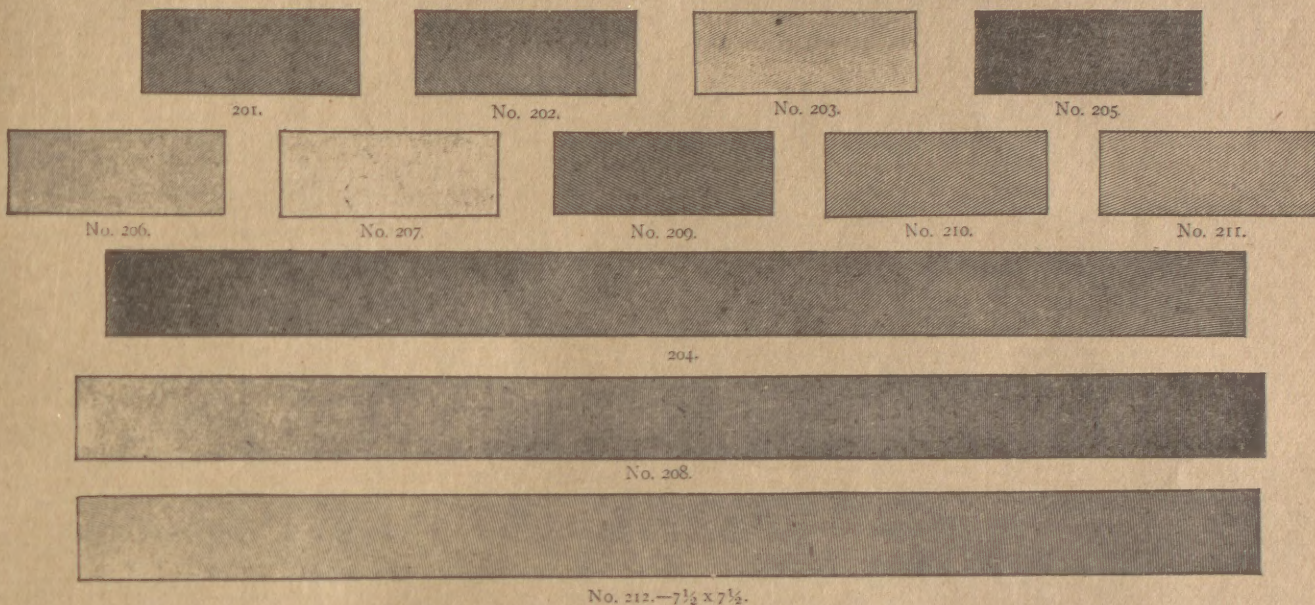
In order that Publix showmen may be guided in choosing the most effective color combinations for their merchandise on billboards, posters, cutouts etc., the following color schedule from a book by M. Luckiesh entitled "Language of Color," showing results of experiments with the visibility of type on various colored backgrounds is reprinted.

Color of Type	Color of Background
Black on Yellow	Yellow
Black on White	White
Black on Red	Red
Black on Blue	Blue
Black on Green	Green
Black on Purple	Purple
Black on Brown	Brown
Black on Grey	Grey
Black on Black	Black
White on Yellow	Yellow
White on White	White
White on Red	Red
White on Blue	Blue
White on Green	Green
White on Purple	Purple
White on Brown	Brown
White on Grey	Grey
White on Black	Black
Red on Yellow	Yellow
Red on White	White
Red on Red	Red
Red on Blue	Blue
Red on Green	Green
Red on Purple	Purple
Red on Brown	Brown
Red on Grey	Grey
Red on Black	Black
Blue on Yellow	Yellow
Blue on White	White
Blue on Red	Red
Blue on Blue	Blue
Blue on Green	Green
Blue on Purple	Purple
Blue on Brown	Brown
Blue on Grey	Grey
Blue on Black	Black
Green on Yellow	Yellow
Green on White	White
Green on Red	Red
Green on Blue	Blue
Green on Green	Green
Green on Purple	Purple
Green on Brown	Brown
Green on Grey	Grey
Green on Black	Black
Purple on Yellow	Yellow
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Purple on Red	Red
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Purple on Brown	Brown
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Brown on Red	Red
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Brown on Purple	Purple
Brown on Brown	Brown
Brown on Grey	Grey
Brown on Black	Black
Grey on Yellow	Yellow
Grey on White	White
Grey on Red	Red
Grey on Blue	Blue
Grey on Green	Green
Grey on Purple	Purple
Grey on Brown	Brown
Grey on Grey	Grey
Grey on Black	Black
Black on Yellow	Yellow
Black on White	White
Black on Red	Red
Black on Blue	Blue
Black on Green	Green
Black on Purple	Purple
Black on Brown	Brown
Black on Grey	Grey
Black on Black	Black

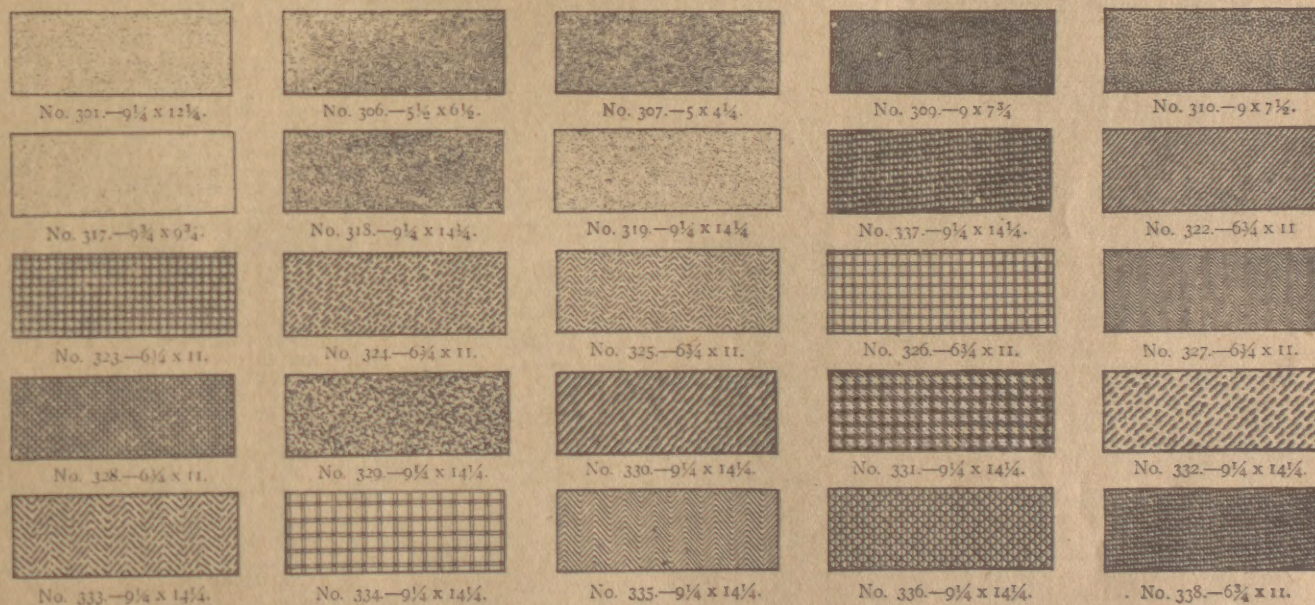
## ENGRAVER'S BENDAY CHART (PART 3)

This is Part Three of A Five Part Serial which PUBLIX OPINION is running in every issue. The illustration below represents one-fifth of an engraver's chart of "benday" effects. When you send an art-layout to your engraver, frequently you can add to its beauty and eye-catching effectiveness by specifying certain benday shades over specified drawings or lettering. Clip this one out, file it until you have all five parts. Then paste them together and mount them on a card. Frame it and hang it in your advertising-office as a constant and easy reminder for bettering your engravings when you order them. Your engraver will tell you which of these shade-effect-screens he has. Perhaps he does not have all of them. He'll have some, anyway. **DON'T CONFUSE THIS CHART** and these instructions with the **CELLULOID SHADING PROCESS** we recently sent you. This is an entirely different process, and is more costly and not as effective as the celluloid shading-sheet process, although your engraver will try to sell you the more expensive idea of having your benday tints "stripped in" by himself.

### CURVE TINTS.—Size 7½ x 7½ Inches.



### GRAIN STIPPLES AND TEXTURES.



## THE SANTLEYS TO VICTOR SPONSORS DO TALKIE SHORT "MY MAN"

Joseph Santley and Ivy Sawyer, favorites together in musical comedy and also husband and wife, are making their debut as actors in talking pictures at the Long Island studio in a one-reel romantic fantasy called "Booklovers." The material was a favorite with audiences when they presented it on the stage.

Santley just completed work on "The Cocoanuts," starring the Four Marx Brothers, as co-director with Robert Florey. He is the author of "Booklovers" and will direct it in addition to being leading man. There will be music and dancing, and a bright costume display.

Manager Charles F. Shire sold an idea to the local music dealers whereby they secured the co-operation of the Victor Company in sponsoring a "Fannie Brice Hour" during the run of "My Man" at the Publix Orpheum Theatre, Lincoln, Neb. Miss Brice's records were played over the "mike" previous to the showing of the picture and mention was made "over the air" when and where Fannie Brice could be heard and seen. Response was so great that another "hour" was held during the showing of the picture.

## Lillian Roth Makes Talkie

Lillian Roth, who won fame in the Ziegfeld Midnight Frolic and Earl Carroll's Vanities, has made a one reel song and dance talking picture at the Long Island studio. There is an orchestra with her in the picture, and she does the energetic dancing and strutting which have won distinction for her. Here we see Lillian at the gigantic piano used in the novel production.

### RIVOLI'S NEW CHIEF

Mr. John C. Wright former manager of the Imperial, Pawtucket has been appointed manager of the Rivoli Theatre, New York. Mr. Scott, temporary manager of the Rivoli, resigned.

Mr. W. C. Benson, manager of the Strand, Brockton has been transferred to the Imperial, Pawtucket, succeeding Mr. Wright.

## ROTH TO DES MOINES

Mr. Jack Roth has been assigned as manager of the Capitol Theatre, Des Moines, succeeding Mr. Day, effective April 27th.

## How About Seats Immejutly??

It is suggested for publicity, by Mr. Herbie Koch Omaha "Riviera" organist that a story be planted in the papers to the effect that the entire staff of the theatre pledges that during the engagement of "Nothing But the Truth," nothing but the truth will be told to all questions asked.



# "MILLIONS OF SALES A YEAR"! IS SLOGAN

## JACK BARRY STARTS ADVERTISING COURSE AT MANAGERS SCHOOL

"One Million Sales A Year—And More!" was the slogan stressed by Jack Barry, Director of Publix Theatre Managers School, in introducing the course on Advertising at the school. This course is considered by Mr. Barry as the most important subject in the program of training at the Managers School.

"In starting our advertising course," said Mr. Barry "let me insist without qualification that it is the most important in your program of training. You have heard here day after day that theatres are operated for one purpose—profits. You know that profits can be increased, first by cutting unnecessary expenses, and during instruction on equipment maintenance, you learned many possibilities for dollar saving. Equipment maintenance is important in relation to profits. An efficient service staff is important because many dollars can be lost by slipshod direction of crowd movement. **BUT—THE BIGGEST INFLUENCE FOR PROFITS WILL COME FROM EFFECTIVE SELLING OF YOUR PROGRAMS.**

"For the next three months your attention will be centered on effective selling.

"From now on you are salesmen. If you can not sell entertainment and sell effectively, you will not be permitted to complete this training, and least of all, win employment with Publix.

"The selling possibilities offered to a theatre manager are tremendous. Consider a theatre with only one thousand seats. This theatre has five performances a day. Throughout one year 1,820,000 patrons could buy seats at that theatre. That means 1,820,000 sales per year. Think of it! Think of it in dollars. Remember that this applies to the small one thousand seat house. The two thousand seat house offers the possibility of 3,640,000 sales a year.—Do you wonder why I say that the sales possibilities offered a theatre manager are tremendous? Any man who makes or helps to make one million sales or more a year must be able to sell. Well—that's your job! Start now getting ready for your responsibility.

### Patrons Must Be Sold

"Never get the idea that people put down their hard-earned money at a box office window just out of habit or just by chance. Every one of those patrons were sold by some influence or other. Selling brought them to the box office. Get into the habit of feeling that you are responsible for those sales.

"If you owned a theatre and there were empty seats, you would make it your business to fill those seats by effective selling, or you would not own the theatre very long.

"You won't own the theatre you operate for Publix, but you must sell as hard as if you did — or someone else will have your job. I am going to show you later that as the salesmen of theatre entertainment you need more energy, more ability, more ideas, more resourcefulness, more alertness, and more enthusiasm than any other salesmen need. This may contradict the impression that selling is the last thing a theatre manager has to worry about. I like to believe it is the first thing he has to worry about—the thing he must do best—the thing he must do hour after hour, day in and day out—the thing that really determines his value. It is no exaggeration to say that increase in profits for the entire industry depends upon effective selling by theatre managers everywhere. Only a relatively small percentage of the vast potential patronage for motion picture theatres has been secured. Increase depends on those salesmen in direct contact with the public — theatre managers, who can maintain their

regular clientele by consistently good operation and consistently reliable selling, and at the same time keep selling new patrons. Can you imagine what the increase in the national gross for any one picture would be if every manager everywhere sold it most effectively to every potential patron?

"Your thrill comes from realizing that at the theatre you have never sold all your possibilities. Let there be capacity houses at every performance—you still have standing room to sell. Let there be capacity standees at every regular performance—and there is still the possibility of extra performances, midnight matinees, Saturday morning matinees, etc. Exhaust all these possibilities and you still have the limitless possibilities of getting a higher admission price for entertainment which you now can sell more effectively. In other words, the sky is the limit, and the very scope of the possibilities should appeal to anyone who has a real salesman's instinct. At the same time, it should make each of you say, 'There's a big selling job waiting for me—and I can't handle it unless I start getting ready right now.'

**Selling Not Title Announcing**  
"So get out of your minds now the fact that people come to your theatre for any other reason than that some selling influence brought them there. Put this in your mind—it will be your selling, all your merchandising activities which will bring patrons to your box office. By selling I do not mean just announcing a title. You will be shown from analysis of over

**There is a good deal to be learned about SELLING which is not included in "God's gift to the born showman."**

three thousand motion picture titles, that very, very, very few titles, as titles alone, have even a minimum of selling influence to convince anybody to give up hard-earned money on the strength of the mere title alone. The man whose selling is limited to a mere announcement of titles does no more selling than the cigar chain store manager, who only reaches out his arm when someone says, "Lucky Strike," or "Cameis," or "Chesterfields," or "Old Golds" and delivers the title. Such delivery isn't selling. Such men are being replaced by machines, because machines can reach in and hand out the title already sold and ordered. Don't be misled by the 'mere announcement advertising' of nationally known products which have been established as known values over many years. For them, the 'mere announcement' is now effective—it's just the 'dinner bell' calling those who already have the appetite and already know the product and need only a reminder to buy. You can't sell with a 'dinner bell announcement' when the appetite for what you have is not yet aroused and when little or nothing is known about what you are announcing.

"Maybe you don't like to sell. Maybe the hard thinking and the hard work and the constant searching for ideas and the constant driving doesn't appeal to you. Then get out of the business. If you think you're getting

## WATCH FOR IT!

The next issue of Publix Opinion will carry a detailed outline of the entire advertising course which will be followed by the men in training during the next three months.

ready to wear tuxedos and smile at patrons in your foyer, and to do that only, then take your tuxedo down to a department store and use it as a floor-walker. Maybe you think that your only worry is to come from keeping a theatre basement clean. The manager who boasts of the clean basement in his theatre with hundreds of empty seats upstairs which he is not capable of filling because he can't sell, is not a theatre manager—he is just a janitor. If you feel that your only worry is to come from making out neat reports or writing nicely phrased letters to home office executives, what you better do is to become an accountant in a factory office. There are plenty of men to be hired to fill out forms, and plenty of men to write form letters. But men who can sell and sell consistently and come anywhere near realizing the full possibilities for sales that exist in the average theatre, are not plentiful. What such men can really do in the way of showing profits, both for a theatre employee and for themselves, is something that should really fascinate any one of you and send you into this advertising course to work as you never did before."

### Advertising is Selling

"Now, we're not taking any time to discuss theories of advertising. We cut right through the subject with this definition—Advertising is Selling. This selling, as far as it applies to the theatre, exerts its influence in activities which are practically countless. It is your job to master every one—to understand the possibilities and limitations of each. Every one of these activities can bring dollars to the theatre you manage. They are so many tools that you must master—so much ammunition that you must carry to whatever operation you are assigned. Because of the very nature of the product that he sells, the theatre manager has limitless selling activities. When you leave here, you will have practiced practically every fundamental selling activity known to theatre managers—they will be yours. After that it is simply a matter of hard work. I don't see that any exceptional genius is required to carry out the selling activities that have made profits for theatres. What it does require is common sense, business thinking, and, most of all, energy, alertness to possibilities, resourcefulness, and—again—energy! That energy you must start building up now, — driving with the realization that your main value will depend upon how you can sell. No matter how small the theatre is to which you are assigned, you can feel pretty sure that it will offer you one million selling possibilities every year.

"In this business of ours, effective selling does not depend upon the amount of money expended. Many of the most effective selling activities are practically costless, because the very nature of the product that you are selling presents thousands of co-operative advertising activities which are yours almost for the asking. No—don't measure the effectiveness of your selling by the amount of money you spend. Not the heavy spender of dollars, but the heavy spender of his energy and ideas makes ticket sales. Expensive campaigns are often the disguise covering the absence of ideas. Big expenditures give the impression of great selling activity when often the only activity beneath it, is

spending the company's money. Get your real thrill out of selling which gets best results with the smallest expenditure, because then your ideas and your energy did the job.

"Our schedule gives plenty of time to newspaper ads. Don't misunderstand that! It is not your only or even your most important selling activity. The theatre manager who spends good dollars for half page ads in newspapers and does nothing more to sell his show, is not a salesman. The newspaper ad is only incidental in that real well-rounded campaign that a theatre salesman can be proud of. If you spend many hours here learning the mechanics of newspaper advertising, layout, copy, etc., it is only that you may use newspaper space to best advantage—which always means getting the best results with the smallest possible space. Saving inches of costly newspaper space means spending yards of your own ideas and pounds of your own energy in other selling activities."

### Theatres Need Selling Ability

"There never was a time when theatres needed more real selling ability than they do right now. Not so very long ago star names would of themselves make sales. How many star names today, compared with the number of star names three years ago, remain to carry the brunt of selling? Here are twenty-five feature pictures with name values, many of which are now actually unknown to movie fans outside the large metropolitan centers. Just slapping up such names on a marquee or in a theatre ad is not going to make sales. Unknown names never make sales—they must first be established and their appeal clinched. What selling influence can you put behind these names if the mere announcement of the names themselves will not make sales? Moreover, the vaudeville shorts and the novelty sound shorts now on theatre programs open up a whole new field fertile with selling possibilities. Many of the vaudeville names are at this time new to movie theatre audiences and yet they carry entertainment value which justifies selling effort on their own strength. You can't sell these acts so new to your prospects unless you know why the acts carry entertainment. Slapping up on a marquee names which might mean something in the larger centers does not mean that these acts are being sold in the smaller cities, where the names are utterly unknown.

"Talking feature pictures present an even greater opportunity. Don't tell me that these are sold just with a sling in the ad reading "See and Hear." The "See and Hear" appeal might have served some purposes the first few times, but you don't sell in any real selling way by a monotonous repetition of "See and Hear."

Do you think you sell a silent feature by monotonously repeating "See?" Or by the useless "On the Screen?" Then you don't sell the talking feature with the monotonous "See and Hear." You sell it because you have analyzed that particular feature until you yourself are

**The showman who takes it easy for a week as far as SELLING activities are concerned, can never make up the money that did not come to his box office.**

enthusiastic with those distinctive entertainment values that that picture has—values that no other picture ever had before—and when your enthusiasm for its values can be transferred to your patrons in a way that will make them hungry to see it. Do you wonder that we insist that even more than ever before must

the theatre manager be product—not only feature every program unit, smallest?

"I like to make as difficult as possible the selling job of really yours as theatre manager so that your preparation is early handling the job with intensive. The theatre sells a different product. His program changes. Men may be selling the same act year in and year out—instance, the salesman of cleaners or of fridges, Ford cars, sells nothing product, and he can sell it cause he knows every detail to the smallest bolt or nut theatre manager who sells gram effectively must know program well, and yet must he must start knowing well another program—**EVERY TIME HIS PROGRAM CHANGES HE HAS TO**

**It is generally the manager who will not or not SELL, who takes time he should use SELLING to come about product.**

**SELLING PROBLEM.** Requires men who can think who can analyze, men who sourcefulness, alertness and

**Sells All Types**  
"Secondly, the theatre sells to every type of person. Other salesmen sell only to one or only to women—or only to the wealthy—or only to the These other salesmen only when they know the facts. The theatre manager well only when he understands that particular community his selling activities are. No one tries to sit here. York and tell the real manager who really understands his particular community good salesman understands prospects, all about the facts. That's the manager. You can't know your own community by your time behind a desk letters. Why sit there letters explaining why so many empty seats in your theatre, if you are selling?

Thirdly, the theatre has his "selling season." **DAY, EVERY WEEK, MONTH OF EVERY YEAR** or salesmen make their selling drives periodically time when their product best sold. This permits certain period in which to up ideas, and store up energy make their analysis of ties and prospects. Now time for you to start your ideas and your energy won't get the chance again you get into a theatre find use for every one thousand selling ideas you pick up here in training, think selling ideas are to you at the theatre by in New York who does youring for you, because no think for you and pick selling possibilities of every gram for your town and prospects as well as you can self, if you know that those prospects. There is son why you shouldn't.

"Fourthly, other salesmen not fighting against time sense that if they don't make today, they can make tomorrow. They can store away in the cellar and run sales or bargain sales or sales or any of the other chandising plans which a millar to department stores so at the theatre.

The minute the programme the theatre changes, the manager loses his opportunity making sales on that program. He has nothing to put in the cellar to sell again week. Every empty seat

(Continued on Page 11)



# ADVERTISING COURSE STARTED AT SCHOOL

(Continued from Page 10)

at the end of that pro- means so many dollars he has lost. This isn't a fact. The thea- manager who "takes it" for a week as far as his activities are concerned, NEVER MAKE UP THE NEY THAT DID NOT TO HIS BOX OFFICE. have four reasons which convince you that your sell- demands of your sell- ability even greater effort, energy, greater resource- and greater alertness than type of salesman for type of product, must ute. This only means that just prepare all the more ghly. And remember you o staff of salesmen working your direction. Your staff many mechanical advertis- ings carrying your selling ge where you can not go if. This makes it evident on must master those me- aids so they will help you best advantage.

identally, let it be men- right here that other men come here for training with previous theatre expe- than some of you, and at me in many sections of the y, they are responsible for activity which is actually up profits. But those men like slaves during the six training here, gathering learning to analyze product analyze prospects, master- very one of the sales ma- that they were to use, so hen they were dropped into ation they were all hot and to go. You can't pick up a street corner overnight a of product and the most sell it. Even the most y you men, as far as sell- ility is concerned, must now an intensive training will tax you to the utmost. is no way of beating the -it will soon be evident y you have the ability to ot—if you have not, you stay here.

"Can He Sell?" home office executives who determine your assignment to know most of all whether he can sell. I never heard any ask yet "How does he in a tuxedo?" or "Can he basement clean?" or "Does nite an elegant letter, and he make out nice reports?" ey do ask "Can he sell?" an who can, when entrusted theatre, acts as if the the- belonged to him, and makes ident by the way he keeps seats filled because he can Because he sells he is alert tect defects of slip-shod on because he knows such a cut down his sales. Be- he sells, he arranges pro- to the best advantage be- that helps his selling. Be- he sells, his screen projec- are as near perfect as he can them because this helps his t. In other words, his eye the box office as if he owned theatre—not on a tuxedo of ment or a shiny top desk.

have already studied the e of your advertising course you know the work that is ed out for you. You can back every subject in that am of training and you will that it will assist you, to ze your prospects so that possible selling opportunity or community will be grasped analyze your product so that selling possibilities of every of the program will be used to exert its selling influence know your advertising media at your selection is deter- not haphazardly but ac- ly. For the latter you will e each logically with such ons of analysis as—What ge will it have? What can

it do at less cost than any other sales activity might do? What possible emergencies might arise to make its use ineffective? How can it be tied up with something of local interest to enhance its effectiveness? How will it co-ordinate with your other sales activities? How long in advance of play date should it be started? What are the possible sales resistances that its use must counteract? What do my prospects already know about what I am selling? What are the possible objections in their minds that must be overcome? Just what am I trying to make these people believe and do? How can the activity be shaped to create more "word of mouth" comment?

"In the early weeks of your advertising training, attention will be limited exclusively to program advertising. Later on, institutional advertising in its relation to strengthening program selling will be taken up. However, keep in mind right along that every contact of your patrons with your theatre exercises some advertising influence. The very visit to your theatre, even if you did not use foyer displays for coming attractions, even if you did not use trailers on the screen, even if you did not use an organ number to plug a theme song of a coming attraction, and even if you did not sell sheet music of coming attractions in your lobby—the very contact with your theatre should create some desire on the patron's part to return again because of the very way in which your institution is conducted. Just because all this is referred to, not as formal advertising but as implied advertising, never forget that it has its advertising influence. "Remember, too, that you have certain institutional features apart from the program which actually deserve selling activity—the air condition of your theatre—seat comfort—quality of sound reproduction—perfection of screen projection—efficient personnel—distinctive service features, such as checkroom, lost and found departments, etc.—permanent personalities, such as organist, orchestra leader, master of ceremonies, etc.—all these deserve more than a casual merchandising effort. You may be surprised to know that one of the leading department stores in the country selected over one thousand details of the institution which were felt to have selling influence apart from the price of merchandise actually sold over the counter and formula advertising in newspapers and windows. You, too, have very many distinctive institutional features which can be sold to strengthen the selling of a current program. However, at the start of the advertising course, center your attention on selling individual programs and on the wide variety of activities which can be used to make that selling more effective—and master each in every phase.

## "Selling Depends On You!"

"What will you sell? The cream of product is secured for you. Mr. Saal has explained the advantages that are yours. Wiser heads than yours can get you the best—BUT THE SELLING DEPENDS ON YOU. As far as product is concerned it is generally the manager who CANNOT sell who takes the time he should use for selling, to complain about product." And will advertising budgets hinder your selling? Not a bit of it, because they keep you reminded constantly that it is not the lavish spender of dollars, but the generous spender of ideas and effort who sells. There is no budget limit on effort and ideas.

"This introduction to our advertising course must leave you feeling 'I must know how to sell or I can't stay in the business'—

## Bouquets!

The following telegram from G. J. Meredith of Saenger-Publix is self-explanatory as to the value of the page on the managers' school as contributed by Jack Barry, Director of the school.

Ben Serkovich  
Publix Theatres,  
Paramount Building,  
New York, N. Y.

Kindly grant permission to reprint managers' School article for balance of circuit who do not receive Publix Opinion. Proper courtesy will be given.

G. J. Meredith,  
Saenger Theatres, Inc.

## VACATION TIP IS TIMELY NOW

With the summer vacation months just around the corner bringing with it a general exodus from schools all over the country, Julian Saenger, of Publix-Saenger theatres makes a timely suggestion that will help swell the box office receipts during the torrid months.

"Schools will close some in June," said Mr. Saenger, "and I would suggest that, in order to gain some benefits from the vacation period, appropriate handbills be gotten up stressing the special admission price for children as well as the Early Bird Matinee, combining with it some particular picture that will have strong appeal to this class of patronage."

## BENDAY SHADE SHEETS CATCH POPULARITY

Theatre managers report that excellent results are being obtained by their black- and-white artists who prepare their newspaper ad-cuts, since publication in PUBLIX OPINION of the information about benday shading-sheets. Mr. Bourges, engraving-consultant, who controls the process, tells PUBLIX OPINION that he is willing to send free to any Publix artist who writes to him, a full-size sheet of any designated tint, with any additional instruction required.

Anyone interested in improving the appearance of locally made zinc-cuts, would do well to follow up his offer. The address is Bourges Service, Inc., 175 Fifth Ave., Flatiron Bldg., New York City, N. Y.

and—"There's a good deal to be learned about selling which is not included in 'God's gift to the born showman.'" The energy and the enthusiasm and the effort that you put into your training for selling can only be measured by the size of the selling job that will be yours—"ONE MILLION SALES A YEAR—AND MORE!"

## WATCH THIS COLUMN EVERY ISSUE FOR SOUND TIPS!

These bulletins are issued by the Projection Department for information about talking picture equipment. Let everyone in your theatre read them!!

### BULLETIN No. 14 TROUBLE IN SOUND PROJECTION

Whenever trouble of any nature occurs, bring fader to zero, switch to emergency equipment if there is one installed and endeavor to locate cause of trouble.

Bulletin No. 11 covers handling of trouble in film projection.

If quality of sound goes bad, check sound projection equipment in the following manner:—

1. Examine needle at the earliest possible moment.
2. Examine receiver. To do this, turn all horns to off position on control panel. Then turn off one at a time and if one is found defective, keep it off until an opportunity permits replacement. To replace receiver take off the wires on the four terminals and with the wrench provided loosen nut and lift off receiver. Replace it by one of the tested spares and be sure and connect each wire to the same terminal on the new receiver as it was connected on the old one. These terminals are plainly marked. This is extremely important and should be double checked.

3. If trouble has not been corrected, change reproducer or reproducers. To do this unscrew the thumb screw holding the reproducer and place on the table. Disconnect the wires from the connector and remove, replacing with your spare, which has been previously tested, and proceed.

4. If this does not rectify trouble, cut out fader. Throw the switch key, located in the upper left hand corner of the fader to red or white, depending on which side you are operating. This cuts out the resistance in the fader and the volume is equivalent to a fader 9 setting. Turn gain control on amplifier to zero and regulate your volume by bringing gain control to proper level.

5. If trouble is not yet located, a regular check of the entire system must be made; that is, filament current reading, plate current readings, horn supply voltage readings. Change tubes.

6. If the system goes dead, see if all your filaments are lit and normal. See also if the plate currents are normal. Try horn excitation currents.

7. If after following all previous steps, quality of sound projection has not yet been rectified, it will be necessary to locate the fault by process of elimination, using the head phones. Try head phones across the terminals of the reproducer. If music is heard, repeat this operation at the input and output of each amplifier until you finally come to the 200A panel. By doing these operations slowly and deliberately, the trouble will be located. If you find it, and upon observation it can be remedied, do so. If not notify Publix district maintenance man.

8. If upon examination it is found that the filaments of any of the tubes are not lit, a fuse may be blown or the filament itself ruptured. The fuses for the filament are located on the rear of the amplifier and also on the changing panel. Both of these should be examined and if found o.k. insert new tubes.

9. If you find that you do not get a plate current reading, a fuse may be blown. They are also situated in the rear of the amplifier panel. If the plate current reads too high, it is an indication that your G batteries are low or that the prongs on the tubes are dirty. Clean contacts and replace C Batteries if necessary, or maybe you will have to change tubes. The voltage of the C Batteries should never be less than 4 volts per battery.

If all the tubes show low plate current, the source of plate voltage is likely to be low. If only one of the tubes show low, it is likely making poor contact.

If you notice that the plate current fluctuates and the system is

in operation, it is an indication that the system is overloaded. This condition makes for poor quality and the overloading should be removed. Defective tubes also make noisy, scratchy or singing noises.

### Summary of Troubles

If motor does not start  
The line switch may be open  
The fuses may be blown  
The tubes may be bad  
If Reproducer consistently jumps or does not track  
The arm may be dragging  
Excessive plate current  
Grid batteries low  
Poor contact  
Clean tube contacts  
No Sound from horns  
Fuses blown  
Line open  
Line shorted  
Bad receiver  
One tube out on amplifier  
Bad reproducers  
Noisy or poor Quality  
Bad receiver  
Bad reproducer  
Bad rectifier tube  
Bad amplifier tube  
Storage batteries dirty  
Bad grid batteries  
Poor ground  
Loose connection  
Bad needle

### BULLETIN No. 15

Your district maintenance branch will forward to you, a supply of "Weekly Projection Room Reports."

The inspection is to be made and report completed Friday of each week by projectionists handling the equipment.

Four copies of the report are to be made and delivered as follows:

White copy to Projection Supervisor, District Maintenance Dept.  
Pink copy to Projection Supervisor, Home Office. Blue copy to District Manager. Yellow copy to Theatre file.

The purpose of this report is:  
(1) To establish a systematic, comprehensive weekly inspection of all projection equipment.

(2) To maintain a record of the condition of the equipment for the Home Office, District Manager and District Maintenance Dept.

(3) To establish a record of our experience with each part of the equipment for the guidance of the manufacturers.

(4) To assist the home office in compiling information and advice to improve and perfect operation of Sound equipment.

(5) To assist you to avoid serious breakdown or equipment failure.

Therefore, the cooperation of yourself and your projectionists in correctly compiling this report promptly each week is of the utmost importance.

## AD-TIPS!

Don't be perfunctory! Use your imagination to locate your show's "sales appeal."

An advertisement of food products is effective to the extent of its appetite-appeal.

An automobile effectively advertised, stresses its utility, price and beauty appeal.

Study the ads for products in other fields and you'll find the reason for sales-success is in the ad's sales-appeal, alluringly presented.

Entertainment-appeal is the first thing you should locate before you set pencil to paper in preparing an ad for the theatre. After you've located what it is, tell it. Don't merely announce it. Describe it! Describe it alluringly! Vividly! Breathlessly! Truthfully! Completely! Compellingly! Say it in a manner to arouse curiosity! Say it in a manner that it would have to be said to make YOU want it!

—PUBLIX OPINION



YOU HAVE THE  
MERCHANDISE  
SELL IT!

Publix



Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of May 11th, 1929

The value of institutional advertising and publicity for a Publix theatre is effective in proportion to its conservative plausibility and general truthfulness, simply told. Every Publix theatre has countless institutional, organizational, or industrial talking points. Your screen posters, and newspaper ads should always implant one of these thoughts with each change of copy.

--A. M. BOTSFORD, Director of Advertising and Publicity

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

### Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

## YOUR PROMOTION?

A few days ago, a noted personage in an industry closely related to the amusement business, made the remark to Vice-president Sam Dembow:

"I notice that Publix always manages to arrange some sort of promotion for outstanding hard-workers. How do you do it? Isn't there any stopping place at the head of the line that would automatically stop promotions?"

Mr. Dembow replied:

"No, this industry is changing so rapidly, and expanding so broadly, that we always have plenty of places waiting for good men to hold down. We're in a constant race against time in the development of man power."

You've heard the Publix Man-power story many times before, perhaps. Those who have taken it at its face value, and worked for promotion, establishing themselves as men of ability and desirability, have won promotion. Others who disregarded it, have either stood still or fallen by the wayside.

The late Theodore Roosevelt, once said something which is easily applicable to the present situation in the amusement industry and particularly in Publix. He said:

"We are called upon at this time, not for a life of ease, but for the life of strenuous endeavor! If we seek merely swollen, slothful ease, if we shrink from the hard contests where men must win at hazard of life and risk of all they hold dear, then bolder and stronger peoples will pass us by!"

## READING MATERIAL!

Reading material requires reading time if it is to be properly digested.

Every executive in Publix gets a flood of daily letters, wires, folders, magazines, and broadsides—to each of which he knows he must give some attention.

Organizing one's own self, as pointed out by Milton Feld in a recent issue of PUBLIX OPINION solves the problem.

Successful executives organize their time carefully. Usually the first hour in the morning is devoted to going over incoming mail and other reading material, pencil-and-notebook at hand. The second hour is devoted to putting into work the thoughts taken from the material digested.

What does the successful showman read? Beside his regular mail, there are certain things he should read regularly. The trade-press, PUBLIX OPINION, press-books, manuals, and mimeographed broad-sides, of course with pencil and note pad at hand. That's routine. Each thought or list of information so acquired is filed in its appointed niche to await its moment of usefulness.

In addition to the foregoing, however, there are at least two other publications that should be read regularly. One is ADVERTISING AND SELLING. The other is PRINTERS INK.

In addition to these, books on salesmanship, advertising, copy writing, layout, poster-art, pen-and-ink reproduction, color reproduction, all clamor to be useful.

Somehow, the successful man finds time to go thru these gold-mines useful information, and store up the nuggets of experience of thousands of brilliant and successful persons. These they adapt to their own every day problems and thus increase their own ability and desirability in the institutions of which they are a part.

Such men, of course, are energetic men of strong physical and mental capacity who have disciplined themselves. Their waking-hours are thoroly organized. That's why they're successful.

## PUBLIX WINS CONFIDENCE OF EDITORS

You'll all be pleased to know that owners and editors of newspapers generally throughout the country, regard with utmost confidence, any public statement made over the signatures of Publix theatres and Paramount pictures.

During the last week, when the annual convention of newspaper publishers and editors was in progress in New York, the editor of PUBLIX OPINION spent most of his next three months salary in renewing old friendships, making new ones, during numerous and divers lunches, dinners and so-forths among the sin-dens of Broadway. The idea was twofold—to get the lowdown on the effectiveness of our news and paid appeals in the eyes of the men who "yes" or "no" our publicity, and also to spread the news to them about the public policies of Publix theatres.

The editorial "No Fakes" which PUBLIX OPINION printed a few issues back, was presented to a number of men who promised to use it to cite Publix to their readers, as an example of the new reliability and honesty of the theatre. You can take this editorial, yourself, and get your local writers to comment on it. Mr. Katz would be very much interested in having you send him clippings, showing your efforts along this line. The PUBLIX OPINION editorial is true in every respect, and newspapers generally will be glad to publicly acknowledge it to the credit of the company that gives us our livelihood.

Another encouraging thing that most editors commented upon, while in discussion with Your Editor, was the fact that Publix Theatres usually pass out news that is locally interesting and timely, whereas other theatres waste their time with poorly thought out and thinly disguised advertising which they try to palm off as news.

## CHINESE "TAXI" GOOD BALLYHOO FOR PICTURE

Manager Alfred F. Weiss, Jr., used a Chinese "taxi" with splendid success in exploiting "Chinatown Nights" playing at the Publix Florida Theatre, Jacksonville, Fla.

One day previous to opening and everyday during run of picture the taxi was on the streets—being pulled by a boy garbed in a Chinese costume and wearing a sign on his back announcing the attraction, theatre and play dates.

Signs announcing the picture, etc., were also hanging on the shafts of the Chinese cart.

## MR. LASKY TO EUROPE

Mr. Lasky sailed for Europe recently on the Majestic. The Paramount production head will spend several weeks abroad looking over the current plays and players, and will read the latest novels in his search for new picture material.

## FILE THIS! IT WILL HELP PLAN PROGRAM

Watch Publix Opinion for this service in every issue! Watch trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Foot- age	Reel
	The Man I Love—8 reels (AT)	Paramount	4667	74
	Mother's Boy—8 reels (AT)	Pathe	7254	75
	She Goes to War—10 reels (S)	United Art.	8729	76
	Not Quite Decent—7 reels (PT)	Fox	531	77
	Girls Gone Wild—8 reels (S)	Fox	531	78
	Thru Different Eyes—6 reels (A. T.)	Fox	4960	79
	This Is Heaven—10 reels (P. T.)	United Art.	8000	80
	No Defense—7 reels (P. T.)	Warners	5470	81
	Hot Stuff—4 reels (P. T.)	First Natl.	8600	82
	Desert Song—18 reels (P. T.)	Warner	10820	83
	Studio Murder—8 reels (A. T.)	Paramount	4770	84
	Hard Boiled Rose—6 reels (P. T.)	Warner	5650	85

S—Sound  
AT—All-Talking  
PT—Part-Talking

### LENGTH OF TALKING SHORTS PARAMOUNT

	Moonshine	1900	21
	Mr. Katz' Trailer	215	22
	Wild Party (Trailer)	289	23
	Innocents of Paris (Trailer)	329	24
	Vital Subjects	349	25
	Booklover	1000	26
	After Seben	1370	27
	Gentlemen of the Press (Trailer)	290	28
	Oh Boy (Trailer)	451	29

### WARNER BROTHERS VITAPHONE

721	Fannie Ward—The Miracle Woman	645	30
743	Harry Horlich & His Famous A & P Gypsies	715	31
716	Miss Marcelle—Singing Syncopated Southern Songs	520	32
730	Mail Hallet & His Way Down East Band	625	33
760	Raymond Hitchcock—An Evening At Home With Hitchy	625	34
742	Paul Tremaine & His Aristocrats	845	35
757	Dave Bernie & His Orchestra	880	36
762	Bernie Cummings & His Blithmore Orchestra	735	37
2968	Delro—Worlds Foremost Piano Accordionist	545	38
	Clarence Tisdale—Southland's Spiritual Tenor	735	39

### METRO

	Keller Sisters & Lynch—Where Did You Get Those Eyes	495	40
	Carl Emmy & His Pals	870	41
59	Van & Schenck "Bway, Not A Bad Place After All"	435	42
60	William O'Neal "On The March"	920	43
53	Phil Spitalny—Band Revue "Ship Ahoy"	2100	44
	Spanking Age	1818	45

### FOX

	Movietone News No. 27A	845	46
	Movietone News No. 27B	840	47
	Movietone News No. 28A	840	48
	Movietone News No. 28B	840	49
	The Knife	2490	50
	Stewed Fried and Boiled	1635	51
	Music Fland	2025	52
	Medicine Man	2175	53

### PATHE

	What a Day	1350	54
	Spain No. 1—Scenic Talkalogue	960	55
	Curiosities	585	56

### Length of Synchronous Shorts

#### PARAMOUNT

	Schuberts Inspiration	950	57
	Schuberts Songs	880	58

#### FOX

	Old Tunes for New	560	59
	You and I Were Young Maggie	550	60

#### PATHE

	News No. 19	840	61
	News No. 21	875	62
	News No. 22	820	63
	Crystal Champions (Spotlight)	950	64

#### Aesop Fable Cartoons

	Jailbreakers	525	65
	Concentration	420	66
	Woodchoppers	585	67
	Skating Hounds	600	68

#### UNIVERSAL

	Fishing fools (Cartoon)	600	69
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#### TIFFANY

	Melodie	810	70
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#### DISNEY

	The Opry House (Cartoon)	460	71
	Skeleton Dance (Cartoon)	490	72
	Steamboat Willie (Cartoon)	655	73

### Length of Non-Synchronous Shorts

#### PARAMOUNT

	Cartoons		
	Krazy Kat Torrid Toreadors	590	74
	Koko Knockdown	580	75
	Krazy Kat Bitter Sweeties	520	76
	Krazy Kat Golf Socks	510	77
	Krazy Kat Signals	550	78
	Krazy Kat Focus	615	79
	Daisy Bell	540	80
	Mother Pin A Rose	540	81

#### PATHE

	Topics No. 15	330	82
	Review No. 16	775	83
	Dogging It Sportlight	895	84
	Big Shot (Aesop Fable Cartoon)	515	85

#### TIFFANY

	West of the Golden Gate	745	86
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#### FITZPATRICK

	Mother's Day (Trailer)	370	87
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